NEW YORK MIRROR

A REFLEX OF THE DRAMATIC EVENTS OF THE WEEK.

VOL. XV., No. 377. NEW YORK: SATURDAY, MARCH 20, 1886. PRICE TEN CENTS.

Influences of Amateur Acting.

The rapid extension of a taste for private theatricals among the wealthy and influential classes in our country during the past few years can hardly have failed to have some bearing upon the welfare and prospects of the professional stage; and these influences are probably of a many-sided nature. There is perhaps no country in the world, not even France, in which the means of giving dramatic representations are so numerous. Theatres and opera houses spring up all over the continent, wherever a village grows large enough to be called a town. In this respect, while strongly resembling France, it is in marked contrast to England. In the former country, as in America, it is by no means uncommon to find a place of dramatic entertainment in a town of only three or four thousand inhabitants, while in England there are towns of ten times that population which have no theatre, and the taste for private theatres is in effect undeveloped. In America the number of companies travelling on the road is enormous. Every piece which attains some degree of attention on its first production is certain to be taken on the road, and nearly every actor deems it incumbent on him, at some time or other, to risk the varying fortunes of the stroller. In England any such extensive organization is unknown. There are, it is true, companies which travel, and often with star performers; but their number is limited and they change their plays almost nightly, and they do not carry scenery. Such a thing as the organization of companies for the purpose of representing a solitary piece is without example anywhere but in America.

When, therefore, it is considered that in America enormous distances have to be travelled over and that the companies have the expense and trouble of carrying their own scenery, the mere existence of so many seems to indicate a patronage of dramatic art throughout the continent which is truly enormous and must arise from a widespread love of the drama in every corner of our country. This love finds a further extension in the large number of amateur clubs which are in active operation, and which form quite a feature of modern society. It is reasonable to infer that these clubs form, to some extent at least, a recruiting ground from whence at times the more experienced amateur turns into the ranks of the regular profession, and thus in a measure tends to supply the national want—a school of dramatic culture upon a national scale. These amateur societies are of no mean character; they are not mere collections of young folks playing for amusement and teaching one another out of the depths of their own lack of knowledge; but they include among the active members many of the most prominent of those who grace the highest social circles, and embrace a scale of talent of which in many cases the regular profession might be proud.

Doubtless the economic laws of supply and demand have their full sway of operation upon this profession as upon every other, and everything which operates to foster a public taste for the drama must equally tend to the profitable reward of those who cater to that taste, while the development of a higher standard of excellence must necessarily arise from a more extended and general knowledge. The presence among us of a large number of educated persons of both sexes, occupying a position in society which causes their opinions to be felt—who are more or less well trained in the requirements of the stage and skilled in the art—must tend to purge the profession of its inferior and half-educated exponents. The drama is, or might be made, one of the greatest of all the means by which the moral and intellectual faculties of an intelligent people are brought to excellence—its very existence depends upon its human sympathies and their truthful presentation. Every shade of feeling which actuates the mainsprings of human action has been shadowed forth by dramatic writers in language which is unsurpassed in any other branch of human effort, and the circumstances of life are placed in the lights which are best calculated to bring their moral lesson home to the spectator with the most vivid force. How valuable, then, must it be for a nation's interests that the classes whose general learning fits them for a better insight and a keener appreciation of these literary efforts and their proper interpretation, should take in hand the task of showing forth the drama's power!

It has been and still is a disgrace that in all countries the dramatic profession, instead of being accounted one of the noblest, should be so much injured by the presence of persons whose knowledge of art has been acquired from adventure not always reputable, and of persons whose general lack of knowledge is only compensated by a familiarity with stage business and a general impudence in its execution. It is impossible for persons of this nature to enter into the finer shades of thought which alone can obtain for the drama its proper recognition as an educator, while it is the possession of such mental powers which have lifted such names as Kemble, Siddons, Booth and the Wallack family so high above the common crowd.

This elevation of the profession is the work to which amateur societies tend, and for that reason they are deserving of great attention and encouragement. With the more widespread love of the drama comes a more immediate and certain pecuniary reward to the profession which undertakes it; but with it a higher standard of actors and acting is demanded, and the inferior and incompetent will be gradually weeded out from a position they ought never to occupy. This, in its turn, will react upon public taste and knowledge. The better the performance, the more cultivated the the audience become; the more cultivated the audience, the more must the actor study to attain profound excellence in his art.

The dramatic profession may therefore well be glad that amateur societies exist in such numbers and embrace so high a class of persons, for it is a guarantee of progress toward that point when it shall take, deservedly, the rank as a learned profession, which it ought to have, and when its membership and qualifications shall be regulated by a national college of the art. When it has reached that point we shall hear no more of denunciations of the stage from the pulpit; sensational and overdrawn melodramas will have ceased to elbow out of sight the purer and more natural works of genius. Shakespeare will not so often spell "bankruptcy," and the future of the drama in our country may be in keeping with the vast progress made in all other branches of learning and art.

Index-Finger Composers.

A friend of the great Mozart lost all the fingers of his right hand, except the index, by a pistol-shot. This misfortune grieved the composer because he loved his friend and his friend loved his pianoforte, and for the future could play only studies for the left hand. To gratify the mutilated pianist, Mozart wrote his well-known "One Finger Waltz," in which only the index of the right hand is used, and used with very pretty effect, while the left, with its full complement of fingers, plays the accompaniment. A school of musical melody makers has followed this precedent, barring the left hand, and do all their work with the first digit of the right, by the means of which they pick out, more or less dexterously, tunes more or less catching to the public ear; and having picked them out, like the plums in little Jack Horner's pie, they give them to some dullard who has wasted time and money in learning the base mechanical processes of art, but who lacks the genius that flashes through the index finger and moves the answering keys to melody, untrammelled by musty rules of counterpoint—ordering this mere job-worker to harmonize their uno-digital inspiration, which they then introduce to an admiring world, through the medium of some favorite singer, as original composition. They find fools enough to accept this machine-made trash as real music—nay, have sometimes the impudence to talk of true musicians, such as Sullivan or Wallace, as "brother composers!" Many of the most catching songs of the day owe their origin to the index finger, instead of the brain, of their progenitor. Indeed, it is doubtful if one or two that are now very popular would ever have burst upon the public at all if their author had lost his index finger. We once knew a musician, one of the stupid old fogies who had taken the useless pains to learn his trade, who was called upon once upon a time by an index-finger composer with the modest request that he would "fix up" an embryonic melody for the one-fingered gentleman. Consent being given, the artist of the digit proceeded to pick out on the piano a fragment of a tune; but, having fingered just three bars, his familiar spirit residing in his dexter digit forgot its cunning, and no more melody was forthcoming. Of course it was mere child's play to the real musician to finish the strain. He did so, wrote a simple accompaniment, and gave the completed song to the one-fingered one, who departed well pleased. Our friend went on his travels round the world, thinking no more of the occurrence, till, on his return, he happened to pick up a song—the rage of the day—a song sung by everybody, whistled by everybody, ground on every street organ, and introduced into every burlesque. Lo! it was the article he had "fixed up" and one-fingered Jack had made ten thousand dollars and a reputation by a dozen prods with his index finger—"fixed up" by our friend, who, of course, never received a cent for his share of the work. Another of these digit-inspired composers has made several fortunes by what he calls "operas," all picked out with his first finger, and arranged by some poor devil for a trifle. To be sure, he has lost most of them again but that was less the fault of his finger than of his head. The concerted music of these "operas" is, of course, *transferred* from other sources; but even then the dexterous digit does its part, for who can steal so deftly as he of the light finger? Inspector Bucket, in Dickens' immortal story, consulted his index finger on all occasions of doubt, and those musical fuckins would screw all their scores nor their pockets without the same familiar spirit to guide their every move and to point the way to success. More than one popular composer of the present day owes fortune and fame to his index finger.

MODJESKA.

Neglecting Art Principles.

Our readers must understand that whenever we may take of special subjects we always write in the interest of the public, carefully considered. Are the professions right that the present theatrical system has brought, by its entire exclusion, into shade principles of art which, if adopted in other fields, would make a great picture or play impossible as to satisfactory effect? [illegible] offering to the force of light and shade [illegible] is accomplished by contrast and [illegible] Their absolute depriving of a proper [illegible] all stage scenes and plays [illegible] take principle by the painter [illegible] one conspicuous object in the [illegible] affording to the eye and mind a [illegible] without alienating or confusing [illegible]

In stage acting we find [illegible] done which would be condemned by [illegible] ship, equally effective and [illegible] current of the play and [illegible] club. This causes spoiling [illegible] little prolonging power and [illegible] the audience's attention [illegible] by more bodily and [illegible]

On the other hand, [illegible] star, when a man of genius, [illegible] goes as a natural one, [illegible] every group or combination, [illegible] through the vast spaces of the [illegible] illuminating the whole picture [illegible] of light and beauty. [illegible] our hope for the future of the [illegible] same direction as in the past. [illegible] drama which, in spite of [illegible] inherent qualities and [illegible] in the actor all the [illegible] with volcanic fire upon [illegible] the great fundamental [illegible] groundwork of the [illegible]

Too Much "Boat."

We cannot conceive any business [illegible] can be laid on a broader basis [illegible] ing of a comic paper or [illegible] humorous element to such a [illegible] anyone has observed a small [illegible] talked dog swapping [illegible] dials, he has seen a perfect [illegible] funny man in the circle after a good thing [illegible] the next day's issue. In this [illegible] gle, the wagging action [illegible] a bad fall and finds himself [illegible] laughing on the wrong side of his [illegible] unfortunate and in the same time [illegible] example of such a misstep is [illegible] misguided "comic," who reports as one of the most ludicrous things in the world an occurrence which represents a [illegible] who had exploited himself at the great [illegible] sale of pictures, as visiting a show [illegible] painting, on which (as reported, with her glass to her eye, she thus [illegible]: "The whole effect is charming, but the picture is extremely weak in detail. That boat there in the foreground, for example, is frightfully out of drawing." The critical wag reporter remarks: "She was gazing on a real boat lying at the foot of the canvas and didn't know it."

Now perhaps the feminine connoisseur did know it, and was herself also a little in the comic or sardonic line. In the remark she made she struck keenly at a default which widely at this time pervades the art-world, including as well literature and the drama. She slyly conveyed by practical illustration, giving, as it were, an object-lesson off-hand, that perspective was neglected in current pictures and that the boat or other such cumbrous object should be properly retired to a distance and subordinated to the principal theme.

There is in modern painting, authorship and acting altogether too much "boat" in the foreground. Even an author so much lauded and so highly advanced as Mr. W. D. Howells, is greatly wanting in this important element. He paints his landscapes and delineates characters, it will be observed, as all lying on the front line, allowing no scope to the imagination of the readers, which it is the main business of a good novelist to set free. He thereby loses the co-operation of a great factor in all works of art, and so far sinks to the condition of an upholsterer or joiner who hangs a curtain or fabricates an arm-chair. The old proverb holds good, "Many a truth is spoken in

At the Theatres.

The Jilt scored a success at the Star Theatre on Tuesday night which not only should gratify the author, Dion Boucicault, but every play-goer who values, as it should be valued, a genuine comedy, with clever dialogue, faithful presentation of character and truthful pictures of contemporary manners. There are, alas! too few such pieces written nowadays, and Boucicault's latest achievement is little less than a boon to the stage and the public. The audience assembled on the first night was brilliant in quality and large in numbers. Indeed, such a truly representative assemblage has not gathered to set its seal upon a new play at this theatre since the days when it was the permanent home of Mr. Wallack's stock company. The play was received with the utmost enthusiasm, and there is little doubt that it will be enduringly popular, for although its interest is more restricted than that of London Assurance, it is written and constructed on the same excellent plane.

Mr. Boucicault, in order that a proper understanding shall be had of his *dramatis personæ* and their environments, makes the following preliminary explanation: "The most exclusive class in English society is composed of the county families. These form an aristocracy the stability of which is not derived from the peers, but from ancient lineage. Simple and stately, their homes are not in London, but in their ancestral county residences. Their occupation is chiefly field sports, and their conversation therefore partakes largely of the hunting field, the race-course and their shootings. The affairs of England have always been subservient to the habits of this class which dictates the period and duration of the London season and of the season of Parliament. It is only after the hunting and shooting are over that these families can conveniently visit London, and both Parliament and the season end when grouse-shooting in August begins. It is in this society The Jilt has been placed. I have endeavored to represent the home of the North county family in England with as much hearty appreciation as I have painted the homes of the Irish peasantry."

There are four acts divided into four scenes, two of which take place at the home of Sir Budleigh Woodstock, a Yorkshire baronet, one at his racing stable and one in the grand stand at a county race-course. The principal characters are Myles O'Hara, an Irish gentleman rider, honest and fearless, witty and poor; Sir Budleigh, a lover of horseflesh and his bride, Lady Millicent, who has jilted a good many admirers before accepting him for a husband; Lord Marcus Wylie, an aristocratic blackleg and card sharp; Kitty Woodstock, an heiress with a warm heart and a short temper; Mrs. Welter, a female trainer, and her horsey daughter Phyllis, who loves and is loved by Geoffrey Tudor, an Eton boy who gets into scrapes. Myles O'Hara is part owner of Ballinahinch, a famous horse which he is to ride in a race against Sir Budleigh Woodstock's Thundercloud. The Yorkshire baronet has married Milly Dashwood, a girl who has jilted several men, and who finds after the honeymoon that, contrary to expectation, she actually loves her husband. Lord Marcus Wylie, a visitor at the house, and secretly connected with a disreputable betting firm, being in sore straits, determines to secure the hand of the great heiress, Kitty Woodstock, sister to the baronet. In order to advance his suit, he forces Lady Millicent to co-operate in his behalf, using as a lever some love-letters that have come into his possession that were written by her to another man prior to her marriage, and which he threatens to show to the husband. Kitty discovers the plot, however, and obtains Myles' assistance in saving her brother's bride from trouble. The young Irishman, who loves Kitty, offers to buy the letters from Sir Marcus, and agrees to give him the price asked—a release of the share in Ballinahinch owned by Myles. A very animated scene in the grand stand on the race track follows. The people have bet heavily on Ballinahinch, and the report has been circulated that Myles has sold the race. Kitty saves her coadjutor from suspicion by buying the favorite on the spot and giving O'Hara the mount. The race is won, however, by Thundercloud, who is ridden by Phyllis Walter, a trainer's daughter, in the hope of paying off the debts of her young sweetheart, Geoffrey Tudor. In the last act Sir Marcus is utterly discomfited. Lady Millicent confesses to the authorship of the troublesome letters, and is taken to her husband's arms. Geoffrey and Phyllis are betrothed, and Myles is rewarded with Kitty's hand.

There are gems of wit plentifully sprinkled through the dialogue—sparkling, sententious lines at the invention of which Boucicault is an adept. The vernacular of the turf is ingeniously brought in, and only in such places as make it natural and effective. In the third act there is a description of a steeple-race given by Phyllis, Geoffrey and Mrs. Welter which is fit to rank with Lady Gay's hunting speech or Conn's story of the bridleless horse that took him on the trail of the fox. A peculiarity of the construction of the comedy is the absence of climaxes at the close of the acts. The situations run naturally and smoothly into each other. There is no straining for theatric effects, and the lack of dramatic curtains, if not altogether pleasing to the average spectator who has grown accustomed to unreal starts at these points, is thoroughly pleasing to people who admire artistic treatment of a subject. Mr. Boucicault acted Myles O'Hara with abundant humor and cleverness of touch, and his brogue was deliciously insinuating. He was repeatedly called before the curtain during the evening. Henry Miller played Sir Budleigh with delightful heartiness and sturdy manliness of bearing. F. M. Burbeck was only so-so as the scoundrelly Lord Marcus Wylie. A very explosive performance of Colonel Tudor was given by J. P. Sutton. Fitz Williams and Bijou Heron made the sweethearts, Geoffrey and Phyllis, an animated and interesting pair. Frank Wright, as Daisy, the bookmaker, and Donald Robertson as a near-sighted clergyman, Mr. Spooner, were both satisfactory, the latter's characterization especially pleasing the audience. Louise Thorndyke is painfully therein, but she has a pretty face, and that, to some degree, seemed to extenuate her colorless acting as Kitty Woodstock in the eyes of the audience. Helen Bancroft, as Lady Millicent, wore some exquisite gowns and was regally beautiful. But she was at times both awkward and inaudible. Mrs. May Barker was capital as the robust trainer, Mrs. Welter. The play was nicely staged. After the first act Mr. Boucicault was called on for a speech. He spoke as follows:

LADIES AND GENTLEMEN:—I feel that I ought to say something, but really I don't know how to find words to express myself. It is an unusual thing for an Irishman to be found wanting in words, but my nationality must have left me entirely. On this same stage, ten years ago, before an audience much the same as that I face now, I had the pleasure of producing a play—I may be pardoned in saying a triumph—The Shaughraun. On this stage have been presented to you truly legitimate English comedies. On this stage I've come to represent an English comedy, the best that I could write at my present time of life. People have said that I am pumped dry. Well, I've sent the sucker down and found a little water left there yet. I have tried to give to The Jilt the same animal spirit I put into London Assurance forty years ago. You have decked my life with flowers, like those you have given me to-night, and believe me I cannot feel grateful enough for all your goodness. It is about time I should retire from the dramatic field—you may never see me before you as the father of a new play again—and leave the place to be occupied by younger and perhaps better men.

The speaker was frequently interrupted with hearty applause. A man in the parquet called for "Three cheers for Dion Boucicault, the Shakespeare of the Nineteenth century," but they were not given. The people laughed and the man was quickly hauled outside. The Jilt will be played for three weeks altogether, and then Mme. Judic returns for a brief engagement.

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J. K. Tillotson's play, The Planter's Wife, a story of the Civil war, which was first produced in this city at the old Windsor Theatre three or four years ago by Charlotte Thompson, and afterward played all over the country by Harry Lacy for a few seasons, was revived at the New Windsor Theatre on Monday night after having lain dormant on the shelf for a year or more. The Planter's Wife is not a particularly strong play; a strong company is necessary to keep up the interest. In the present production it is provided with this equipment. Two names are starred on the bills, although but one is worthy of this prominence. The Colonel Albert Graham of Harry Lacy is a very tame performance. He struggles bravely with the part, but it is far beyond his abilities. He is a juvenile, not a leading man. His stage presence is rather prepossessing, but this is offset by many imperfections in stage art. Mr. Lacy's voice is not the voice of a hero; its quality is nasal and effeminate. And he has a habit of rolling his eyes and then fixing them in a stony stare upon their object, animate or inanimate. In fact, Mr. Lacy was the one weak spot in the cast.

Louise Balfe's Edith Gray, the persecuted wife, was in marked contrast to Mr. Lacy's work. She played the part with a nervous force strongly suggesting the art of a Clara Morris. On her first entrance Miss Balfe was rather ill at ease, and it was some minutes before she obtained control of herself. As opportunities presented themselves, her emotional powers increased in tension, and each succeeding climax brought forth greater strength, until it seemed as if the actress would break down under the strain. Indeed, Miss Balfe had almost risen from a sick-bed to play this part, and there were traces of illness in her face. Miss Balfe had numerous calls, as also had Mr. Lacy. As Arthur Blake, the Union prisoner, Mason Mitchell delivered his lines with distinctness and sometimes with effect. Mat Snyder, although he did not seem to take much stock in the role to which he had been assigned—in fact, appeared to be somewhat careless—nevertheless gave much force to the deviltry of Harry Livingstone, the treacherous friend of the Graham family. Charles H. Hopper made a hit as Simeon Simcoe, an embryo historian, war correspondent, book agent and love-smitten youth all in one. Of course he overacted, as all mugging comedians do; but he was at all times in high favor with the audience, and more than once came near causing an epidemic of hysteria among the ladies. Mary Young, a young woman with the head and figure of a Juno, played Dora Graham, sister of Albert—a sort of mutual friend—very nicely. She apparently made a very favorable impression upon the audience. As Angie Gordon, Simcoe's sweetheart, Kate Hawthorne was very winning as a lovesick maiden down in the teens, and created a great deal of amusement by her artlessness—or artfulness?—in laying siege to the heart of Simcoe. Although another name appeared on the bills, a familiar face was recognized in Aunt Susan, Angie's mother—the face of Amelia Herbert. Miss Herbert is very clever in eccentric female roles, and in curls of corkscrew and an old-fashioned gown she was convulsively funny, even if somewhat conventional. All in all, The Planter's Wife has never been better cast.

The play was finely set. The Graham mansion was richly furnished, and there was plenty of bric-a-brac lying around loose, totally at variance with the condition of the South during the last gasping moments of the "late unpleasantness." Such little incongruities, however, do not disturb Manager Murtha in his efforts to please. Next week Oliver Byron will be the Hero of the hour.

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Home was revived at Wallack's, after a ten years intermission, on Monday night, before a fashionable audience. Robertson's charming comedy was excellently performed, due attention being given to every little detail, as it should in pieces of this dainty style. Mr. Wallack acted Colonel John White with the graceful humor and gentle pathos that the character requires. The scenes with Dora at the piano and with Mrs. Pinchbeck over the volume of Tennyson were capitally done. But Mr. Wallack, whether from carelessness or a cold, was indistinct in speech and at times altogether inaudible to the greater portion of the audience. Mr. Gilbert acted Mr. Dorrison in his admirable manner, and Mr. Edwards gave a good character performance of Captain Montraffe. Ivan Shirley and Helen Russell were amusing as the young sweethearts, Bertie and Lucy. Sophie Eyre excelled everything she has attempted in this city by her natural and sincere personation of Mrs. Pinchbeck. Kate Bartlett played Dora prettily. The comedy will be continued another week, and as it is too short for one evening's entertainment A Happy Pair will precede it after Saturday. On Monday week Central Park is to be put on.

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Blackmail was seen by a good-sized audience at the Standard on Monday, which was not particularly impressed with Mr. Cowper's drama. The author, as before, played Leon Deraux. T. J. Herndon, James Wilson, Eleanor Moretti and Addie Plunkett sustained their parts capably. The piece was nicely mounted. It will be kept on until Monday week, when The Little Tycoon is to have its production on an elaborate scale.

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Joshua Whitcomb was seen at the Grand Opera House on Monday by a fair-sized audience. The waits were exceedingly long, but despite this drawback the popular New England comedy excited a good deal of laughter and applause. Den Thompson's Uncle Josh is too well known to require comment. Ignacio Martinetti is still very good in his old part, the bootblack, and Robert Benson is excellent as the loafer, Bill Johnson. The rest of the cast is passable only. Next week, the Knights in Over the Garden Wall.

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Jack-in-the-Box is drawing good houses to the Third Avenue Theatre this week. The piece has been improved by Mr. Ludovisi, and it is now a fair vehicle for Carrie Swain's bright specialty talents. Frederick Warde plays an engagement at this house next week.

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We, Us & Co. at the People's is attracting crowds. It will be played this week only, The World succeeding on Monday next.

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The Kernell and Pastor companies combined are delighting large audiences this week at Tony Pastor's Theatre.

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The Leather Patch is crowding Harrigan's Park Theatre. The comedy is by far the best that the author has presented on this stage.

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One of Our Girls is approaching its 150th representation, which will be suitably commemorated with a souvenir. The comedy shows no sign of waning in popularity.

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Adonis is having increased receipts since a date has at last been announced for the end of the run at the Bijou Opera House.

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Evangeline goes along swimmingly at the Fourteenth Street Theatre. The burlesque is likely to run for a good many weeks more.

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Engaged is drawing large houses at the Madison Square Theatre, where it will probably exceed the career at first expected for it.

The business done by The Private Secretary at the Park Theatre, Boston, is reported to have been quite gratifying, the receipts for the two weeks almost reaching $15,000.

The Musical Mirror.

There can be no doubt, in the mind of any one who is really capable of telling good music from bad, that, with the single exception of Arthur Sullivan, Edward Solomon is the only English composer who can write a comic opera. His music is melodious, sparkling, and, when needed, full of a tender strain almost too refined for his subjects, but exquisitely charming. Witness that delightful Romance so beautifully sung by Lillian Russell in the second act of Pepita, now being given at the Union Square Theatre. He is, without any reservation, the only man who can work up a dramatic finale to a climax in one continued web of sound made out of the whole piece without any patching. His topical song tunes have the true popular swing, and his scoring is really masterly. In this respect he and Sullivan stand by themselves, and we think honestly that Solomon is, of the two, the more scholarly. But Edward Solomon has been handicapped from the start by stupid books. Had he had a Gilbert to work with he would have been a man of fame and fortune long ago; and we sincerely regret to be forced to say that he has been more heavily weighted in Pepita than in any of his former works. The music of this latest operetta is simply charming, especially that written for Pepita, the choral numbers and the ballet music, which last is worthy of Delibes himself; but the book is neither more nor less than a trickle of imbecile twaddle, set here and there with fossil chestnuts of the pre-historic period, and permeated by a variety sketch tone very much out of place in the text of such exquisitely written music, such artistic painting and such pretty costumes as are thrown away upon it. Mr. Hill has done all that mortal man could do in the production of this piece. Lavish disregard of cost, the purest taste and the most complete direction mark the setting of this work, which is twofold, like a doublet ruby—on one side a pure gem of richest water, on the other mere strass.

Lillian Russell, however, never appeared to such advantage. Her figure, erst tending to a somewhat matronly, though still a comely, plumpness, has regained its pristine beauty of outline and grace. Her voice has developed into a soprano of marvellous purity, and of a *timbre* peculiar to itself, and very delicious to listen to. She has improved her leisure by acquiring a trill of rare clearness and accuracy, with which she electrified the audience in her bravura song in the third act, literally bringing down a storm of applause and shouts of "Brava!" Notwithstanding the carping of some captious critics, it must be ceded to this artist that she is far above the standard of our prime donne of comic opera—so far that "none save herself can be her paragon." Her acting is now graceful and sufficiently pointed, without the least taint of coarseness, and almost redeemed the wishy-washy platitudes she was compelled to utter—almost, not quite—for there are depths of dullness that even a pretty woman's genius cannot irradiate. Her fiddle-playing is a feature in itself. Fred Solomon worked like a Trojan, and, by his native comicality, succeeded in extracting sunbeams from cucumbers—in other words, merriment out of commonplace. He is a clever comedian, and sings far better than we have before heard any of that ilk vocalize, and we are glad to chronicle his undoubted success in our good town. Jacques Kruger, in acting, make-up and singing, struggled hard, but alas! not even his inborn fun could vitalize such a mummy as Dr. Pongo. Chauncey Olcott, who sang Pablo, the lover, has the most curiously nasal voice we ever heard—which, in the first and second acts, was very unpleasing to the ear, but in the Automaton song of the third act told with great effect. Stately, handsome Alma Stanley looked magnificent, and played the Duenna admirably, and little Miss Jackson, as Mariquita, was bright and winning. In fact all the participants did their spiriting bravely. The chorus was full, fresh-voiced and well trained, and the band, save that another first violin was wanted, was excellent—all "good men and true." In fact, the woof and embroidery of this piece of work are of the purest silk and golden tissue; but the warp, the groundwork, is of common thrum.

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The illness of Helen Hastreiter postponed the production of Wagner's Flying Dutchman at the American Opera on Monday last, and that pretty but dull concoction of musical platitudes, Nicolai's Merry Wives, was substituted, greatly to the grief of the audience. The performance, however, was a great improvement on that of the first night. Not that we had any fault to find then. Pieces are too thoroughly studied and too assiduously rehearsed at the National Opera to to leave room for carping—even on first-nights—but the performance has, naturally, mellowed. William Hamilton has given more unction to the part of Falstaff, which he now plays better than any lyric artist since the days of the great Lablache, who took the part in Balfe's now forgotten opera. Pauline L'Allemand sings charmingly as Mistress Ford, and May Fielding and Jessie Bartlett-Davis are worthy representatives of "Sweet Anne Page" and Mistress Page. Stoddard, Fessenden, O'Mahony and Howson are all vastly improved in their acting, and the piece went with a spirit due more to the talent of the performers than to any innate merit in the work. Gustave Hinrichs conducted on Monday night, and showed a command over his band and a consideration for the singers that stamp him as a director of the first order. The ballet is charming in its *naivete*—just the sort of thing that a lot of people might get up for an occasion. The little wasps were just as cute as ever they could be. Of the Flying Dutchman we cannot write, as our time of going to press necessitates the postponement of our notice of the performance.

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The Mikado still reigns in glory at the Fifth Avenue Theatre. A more charming trio of girls than "Three little maids from school," Yum-Yum, Ulmar, Pitti-Sing, Foster, and Peep-Boo, St. Maur, we have never seen and admired. We would say that the male section of the cast equalled their better halves, but that would be a chest——we mean a Ko-Ko nut.

* * *

The Trebizonde burlesque at Koster and Bial's draws full houses nightly. Ella Wesner and Louise Lester, assisted by a host of artists, all of whom have the mint mark of pure gold, delight the happy denizens of that house of bliss.

* * *

The Gypsy Baron at the Casino is evidently a loadstone—it attracts, and no one can tell by what mystic power. It is not the music, for that is commonplace; nor the dialogue, for that is dull. It must be the stage setting, which is perfect, and the evolutions, which are wonderful, not to mention the beautiful girls, who are numerous, or perhaps the band and chorus, which are beyond compare.

* * *

The Mikado is being given to large houses by the excellent Templeton troupe at Niblo's Garden this week.

Professional Doings.

—Mme. Anna de Bremont sailed for London last Saturday.

—Gilbert Sarony has joined Louise Sylvester's company.

—Lear will be added to Thomas W. Keene's repertoire next season.

—Kate Meek has replaced Mrs. Sol Smith in Roland Reed's company.

—Cryptic Palmoni has become a member of Adelaide Moore's company.

—Rose Levere plays at the Windsor Theatre during the week of July 5.

—An Acrors' Fund benefit will take place at the Boston Theatre on April 29.

—Robert Filkins and Nat Childs are to direct Lillian Spencer's stellar fortunes.

—It is announced that the Muggs' Landing company will come in on March 20.

—Joseph W. Frankel is to be resident manager of Miner's new Newark theatre.

—Paddy Ryan opens his starring tour at Cohoes, N. Y., next Monday night.

—A performance of Adonis is to be given in aid of the Home for Destitute Blind.

—Mme. Janish will open the new Opera House at Titusville, Pa., on March 29.

—It is said that William Elton has been engaged for a professional visit to Australia.

—Emma Nevada has cancelled all her Southern dates. She claims illness as the reason.

—Celia Alsberg is a new California star who will flit across the firmament next season.

—Robert McWade's Rip Van Winkle will not down. It breaks out in spots all over the West.

—After resting a week in New Orleans, Clara Louise Kellogg has begun a concert tour of Texas.

—The business department of the Eaves Costume Company is under the direction of Frank Freeman.

—The venerable Joseph Proctor is playing his Jibbenainosay to varying business beyond the Mississippi.

—H. J. Cuthbert is organizing an opera company for a Summer season in Brooklyn, to begin about June 1.

—John S. Lindsay, Nana Favel and Emma Roberts have joined the Three Wives company now touring the State.

—The Corinne Merriemakers are playing return dates through Pennsylvania to gratifyingly increased business.

—Frank Torrence, called the "lightning advance agent," has gone in advance of the Redmund-Barry company.

—It is rumored that Messrs. Henry E. Abbey and John B. Schoeffel will control the Boston Theatre next season.

—Signor Montegriffo, the tenor, and original Nanki-Poo in this country, will sing in concerts in England next season.

—It is not probable that Rose Levere will resume her tour for the present. She was to have opened at Akron, O., last Monday.

—The receipts of Edwin Booth's two weeks' engagement in Philadelphia, recently closed, were $26,910, against $30,032 for the same period last year.

—Theodore Bendix, the musical director, has been re-engaged to furnish music for the Summer season at the Mountain House, Cresson Springs.

—Joseph Adelman has been engaged for Lawrence Barrett's company next season. Mr. Adelman is at present playing Jagon in The Stranglers of Paris.

—Max Bendix, who is concertmeister of the orchestra at the Metropolitan, has been engaged to fill a similar position by Theodore Thomas for his orchestra.

—At the conclusion of the present season at the Casino, Heinrich Conried will resign the stage direction and resume his former business relations with Carl Hermann.

—Charles J. Crouse, whose delicate health has frequently compelled him to leave the advance work of Salsbury's Troubadours during the last few years, is ill again.

—Maurice Barrymore and William Beattie Kingston, a London journalist, are reported to be working in collaboration on the libretto of an opera to be produced in the Metropolis early in the Fall, and the music of which is to be composed by William Fullerton.

The Giddy Gusher.

One of the nicest lads that Great Britain has sent us of late years is James Pigott, a straightforward, up and down good fellow. He has a good record as a rider; he is one of the best whist-players in the country; he is a good actor, and now he is going in for literary honors. His play that he had the good luck to have so well played last Thursday is by no means an uninteresting work, though the characters are not very novel or the plot at all new.

Oh, dear me! oh, dear me! How well I do know that extremely black-bearded villain with the pointed chin-whiskers. I believe if you put that wig and goatee on a crookneck squash, I could write out his part and not miss a speech. And that goody-goody young lady with the hair aureole. She's a very familiar character. Enid Leslie seems always to be doing these sappy Susans. I could not believe it was Leslie unless she spent some portion of the time on her knees rubbing her nose on the seat of the lounge. There isn't an inch of that Lyceum lounge that has not been polished by the Leslie nose.

* * *

Then the sarcastic, imperturbable gentleman of high degree who has an occasional smart speech to utter; and the excellent young man, the hero, who is easily crushed, but who in any dilemma never forgets to look at his finger-nails as a means of escape from surrounding difficulties; and the rough but hearty old girl who has the money.

This is a very conventional party; but Mr. Pigott made them entertaining even by running them in the old grooves. The part he has written for himself has more originality than all the rest put together. I have no doubt he will play it very well. But Mr. Sothern made so much of it that I can't imagine any one playing it better.

You see, I agree with my friend Pigott in all he does during the first three acts.

* * *

It is natural to fall in love with Louis James. I've done so myself. It's natural he should like blanc mange in a gold and jewelled dish. Enid Leslie, besides being lackadaisical and æsthetic, is rich. It is natural a sharper should seek to cut him out. The card trick is played very naturally.

But at the fourth act I protest and plant my feet in a desperate kick. In this act the whole crowd do the wildest, most improbable things. The villain walks into the lady's house as if it was his own, the hero puts off a journey to go have a talk with a woman who is persecuting him with her devotion; the heroine pops in in the most unexpected manner; the woman who is in love takes poison, comes in groggy, takes tender farewells all over the furniture, and makes her adieux on every figure of the carpet.

* * *

During all this leave-taking the amiable sappy Susan maintains the utmost indifference. When the dying woman importunes her for forgiveness, she accords it in the most superior manner. The calm gentleman who says clever things unbosoms himself of an epigram. And the man for whom the poison is swallowed exhibits just interest enough in the proceedings to catch her when she flops and let her down easy. Not one of this inhuman gang alludes to a stomach-pump or mentions a doctor; they just gather round and watch the agony.

No, my dear Mr. Pigott, fix up that last act. Let the maid rush on to say her mistress is fallen at the door. Support the poisoned woman into the room. On the discovery of the phial, sing out she has taken poison. Let a loud cry be made for a doctor, and servants be started for the nearest drug-shop. Put some gentle, solicitous words into the sappy Susan's mouth, and let dismay and confusion reign—as it certainly would if a woman had taken poison, no matter who she was. People don't stand round like Stoughton bottles when death is at hand, and especially death by suicide.

I came within a quarter of an inch of breaking up the show by singing out that a college of doctors could be found across the street on the corner.

* * *

There are always too many last words on stage death-beds. An actress' farewell will last an ordinary lifetime. I believe the success of Uncle Tom's Cabin was materially aided by the brevity of Eva's last remarks. She rouses an instant, and her father says: "What do you see, my child?" "Love—joy—peace!" returns Eva, and falls back, ready for the apotheosis.

That's lovely. But the usual way is to recapitulate the entire preceding acts, to cling and clasp, to shake and gasp, *ad infinitum;* so that nowadays, when the star swallows the poison, that seems to be of the Rough on Rats article, accompanied by the certificate that the taker won't die in the house, I rise and shin out; life is entirely too brief to contain the average actress' death-pangs.

* * *

As the last lecturer descended from the platform, I shouted, like a barber, "Next!" This sort of thing is just like the epizootic; if it breaks out, no one knows where it will end or where it will attack. I learn from the most reliable source (the gentleman himself) that Joseph Howard will speak at Wallack's on a coming Sunday night, his subject being the men and women of the present. As he knows most all of 'em, and as the men and women of the present have no end of pasts, I think he will knock out a very interesting article in the way of a lecture.

* * *

How differently people look at the same things; and then how their own individuality colors the object. One of the cleverest women I know is Madeleine Lucette Ryley. She is a remarkably bright person, but she is apt to take a misanthropical view of things, and I don't know of a more laughable instance of this characteristic than happened last week We had been on a street-car together and had given lots of attention to peculiar types of humanity we had met thereon. Going home that night in a hansom—as we jogged along we spoke of one old man we had noticed particularly. Such a weazen, forlorn old rascal, with a look of settled bad luck all over him. He had gazed anxiously out all along Broadway and left us at some street on the lower part of it.

Now, I said, what do you think became of him? What was his errand? Let's see how we will account for him.

Mentally, I gave the ancient a bad case of chronic toothache. I should have located him somewhere at Cos Cob on a stony farm. I should have depicted his sufferings and told him he picked up a paper and read of Dr. Punk's great discovery; that the doctor would be at a certain hotel for the salvation of patients Mondays and Thursdays How Sarah Jane, his wife, clothed him, put the cotton in his ears, gave him a parting dose of oil of cloves, and started him for the city. Of course, he would have found in the doctor a seller of green goods as well as puller of teeth. I should have gone on to describe how Sarah Jane's husband, though a victim to the toothache, was not a victim to any games, and how, with his simple country ways, he rounded on the sharpers and went back to Cos Cob with a good boodle he had played the doctor for.

* * *

That would have been the story I should have hung around the coat-tails of my departing old man. Not so my cerulean-minded Madeleine. This is the little story she told me as I gave her the first theory.

She followed that old man down a crowded business street. She saw him gaze at numbers and compare them with a piece of printed paper. Ah, thought I, she's tumbled on the toothache theory and is working it out very much as I had in my mind. There was a pretty little episode with a street boy. Then the old man slowly climbed the stairs to an office; then inquiring for the firm—a brace of lawyers—he found they were both in the country. This was a disappointment for me as well as the old man, for being sure she was piloting him to a doctor shop, I was a good deal set back at finding myself in a lawyer's office.

"I'm sorry," said the old man, as he wearily sank into a chair and recovered his second wind. "You see, young man [this to the clerk], I've come a long way, every step from Illinoy—that's a far-away State, where you do most of the road on foot."

"Why, you never——"

"Yes, sonny, but I did. I've been more'n ten days on the way. You see, Lyddy—that's my darter, sir—she's a cripple. She was a readin' of a paper when she comes on an advertisement for me as wanted in this here office to get some money left me. You can't think, young man, how that printin' into that paper made me feel. I hev had poor times sence Mandy, my wife, died. She was a master hand to make things go; she never let us feel how poor an' sufferin' we was. Lyddy is very much like her mother in many ways; she's hopeful and handy, and if her back was right I think we'd be very comfortable. But the sight of her sufferin' an' me unable to get comforts for her kep' me groun' down, as you may see. But when we see the advertizement, it all seemed to lift. 'It's Uncle Silas,' says she; he's had a death-bed repentance and left you a fortune, an' now we can go live in town an' hev a doctor, an' maybe my back will come right. An' you, dear father,' says she, 'won't hev to work so hard jest to keep skin on bone.'

"Lyddy had five dollars saved up, an' she baked me a bag of victuals an' started me off the next day. That was last week Monday. I got lifts on waggins, an' I was let onto a freight car for a piece of seventy miles; the rest I walked. But here I be, an' my name is Joel Barker, an' I'm come for the fortun' as was left me."

* * *

The clerk looked serious. 'Why, that advertisement was put in six months ago."

"Yes, I know," said the old man; "it was an old paper. Lyddy said it was better late than never."

"And the heirs presented themselves, identified themselves, and the estate was settled."

"That must be undid," broke in the Illinois pedestrian. "They are impostors. I'm the real Joel Barker. I kin prove it. I've been known as sich all my life."

"No doubt, but here's something settles it. I didn't catch your name when you first mentioned it," said the clerk. "But the fact is, we didn't intentionally advertise for Joel Barker, but for Joel Parker. It was a misprint the first insertion; it was corrected next day; here, you see, are the papers in the case."

The clerk waved his hand toward a tin box, among lots of other tin boxes, on which was printed in staring white letters: "Heirs to estate Joel Parker."

* * *

A still deeper shadow of hopelessness crept over the old man's face as his faded eyes followed the clerk's finger. He slowly picked up the battered felt hat he had dropped upon the floor, and wearily gathered his stiff legs under him.

I was crying quietly in my corner of the hansom. Madeleine proceeded:

"I'm sorry fur trubblin' ye. Of course it 'twant me. Poor little Lyddy, she'll feel pretty bad, I'm 'fraid, countin' on it so much," said the old man as he reached the door. "I wish you a kind good day."

"Where are you going?" asked the clerk.

"Back to Illinoy."

"How?"

"Same as I came," answered the old fellow, as the door closed behind him.

* * *

The clerk stood for a minute or so.

"Good heavens!" at last he cried. "I'll try get that poor old man a pass from Carpenter; give me my hat." He grabbed it and ran hastily to the elevator; it was going down; he ran round to the staircase, and at full speed went careening round from one landing to another. The pavement is reached at last. Eagerly he looks up and down the crowd that is surging both ways on the street—no old man in either direction. He darts back to the elevator boy. "Did you notice which way an old man went that you brought down a moment ago?"

"A snuffy old man that looked like crying?"

"The same."

"No, I dunno what becomes of your corpses, but I'd take it very handsome of you if you'd bury 'em, and not make an ambulance out of my elevator," says the boy.

The clerk went back to the street and looked blankly at the crowd; but the old man had gone from his gaze forever.

* * *

We reached the house, and in broken voice I asked the cabman to please go round the block that I might be more composed when I went in.

I have known sad moments and heard tales of woe, but it seems to me I was never more broke up than when Madeleine told me that harrowing story. Even now I have to gulp down emotion as I append my autograph,

THE GIDDY GUSHER.

Brooklyn Amusements.

Lydia Thompson can rightfully apply to herself and her company of pretty girls the old chestnut, *vini, vidi, vici!*—as far, at least, as her appearances this week at the Grand Opera House in Brooklyn are concerned. On Monday night the house was very large, principally composed of men, however, and the greeting accorded to the still undethroned queen of burlesque was very cordial. That she will continue to reign supreme in the realm of extravaganza is not likely; for with her success must come to the fore younger women with fresher voices and with as much of the genuine *chic*, who will easily depose her. For the present, however, she is very nearly what she was in 1868—a very pleasing, a very entertaining and plump little body. If her voice is a little uncertain, she has abundant cleverness to cover up half of its shortcomings. The burlesque was Reece's Oxygen. It is only an echo of its old self mutilated almost beyond recognition by the tampering of William Gill, who has only succeeded in taking out of it the last vestige of wit. Miles and Barton have surrounded their star with a very good company. The girls are nearly all young, and some of them really have the youthful freshness of school-girls. Ruth Stetson, Leila Farrell, Annie Sutherland and Addie Cora Reed pleased the most among the women, while Louis de Lange and Frederick Darrell were excellent as the Burgomaster and Dr. Ox, respectively. The musical part of the performance was sparkling, tuneful and pleasant. The specialties were from the Davenport Brothers, Smith and Earle and the Primrose Quartette. Messrs. Knowles and Morris, the managers of the Grand, put the extravaganza on the stage in a magnificent manner, and their orchestra did splendid work with the music.

Saints and Sinners, with a Madison Square Theatre company, drew a good house at the Brooklyn Theatre Monday evening. The following were in the cast: J. H. Stoddard, Jacob Fletcher; Charles Craig, Captain Fanshawe; Walden Ramsey, Ralph; Frederic Robinson, Samuel Hoggard; E. M. Holland, Lot Bender; William Davidge, Petee Greenacre; Marie Burroughs, Letty Fletcher; Mrs. Thomas Whiffen, Lydia; Marion Russell, Fanny Parridge, and Lizzie Duroy, Mrs. Parridge. The acting was somewhat uneven—from fair to very good. J. H. Stoddard and Marie Burroughs were called before the curtain. The staging of the play was beautiful.

Clara Morris is at the Criterion Theatre this week. She appeared in Article 47 before a large number of people, who laughed and wept with her Cora. If anything, Clara Morris deepens in intensity. She also elaborates her bits of by-play, while her comedy is more and more artistic. She had to appear before the curtain after every act. The waits, as usual, were very long. On Tuesday she appeared as Miss Multon. On Wednesday afternoon, Eben Plympton starred in The Mountebank. Miss Morris' programme for the week included, besides the plays already named, Alixe and Camille.

Ezra F. Kendall and A Pair of Kids opened to a small house at the Park Theatre. But the star's comicalties proved so acceptable that the attendance improved considerably on the following night. Bessie Louise King, as pretty as a picture; Lottie Bordeaux, as saucy as a barmaid; Mattie L. Fox, as clever as the comedy part she played would allow her to be, and Mrs. H. Mack, never less than pleasing, succeeded, with A. H. Woodhull as Doc Do Funney, in giving very effective support to the chief player.

Orpheus and Eurydice was repeated at the Academy of Music, March 11, to a very large attendance. The representation was one of the smoothest the American Opera company have given of Glück's work, and it created almost unbounded enthusiasm. Mme. Hastreiter and Miss Juch and the chorus were especially successful. Lakme is announced for to night (Thursday).

Nat Goodwin delighted a full house at the Lee Avenue Academy of Music with his Skating Rink. His burlesque on marionettes took the audience by storm. James B. Radcliffe, Henry V. Donnelly, Edwin F. Goodwin, Lillian Fletcher and her brother, Daisy Murdoch, Marietta Uart, Helen Lowell and Hattie Schell made themselves favorites.

The Rag Baby had everything its own way at the Novelty Theatre last Monday night, when a numerous body of spectators seemed enjoy the farce more than ever. The company was the same that appeared at the Park Theatre the week previous.

Only a Farmer's Daughter exhibited herself at the Standard Museum.—Pink Dominos and The Child Stealer were the plays at the Grand Museum.—Reilly and Wood's Comedy and Specialty company pleased large crowds at Hyde and Behman's.

The Salsbury Troubadours succeeded in pleasing large audiences at the Lee Avenue Academy of Music in Brooklyn, last Friday and Saturday, in their new piece, Tom, Dick and Harry. In one way or another it has been before the public for several months, but in its present shape and under its present title it was seen by an audience for the first time on March 12. It has neither plot nor motive worth mentioning. It lacks entirely the illustrative or satirical element, unless a burlesque of a dime restaurant in the first act may be considered satirical. Unlike Three of a Kind, with its impecunious but dudish and showy five dollar-a-week clerks on a Summer vacation, it does not even hit at any class of people or manners. But it furnishes a very laughable performance nevertheless. The clever company made a hit of it, several weak and draggy places in it being overlooked in the general hurrah of merry-making. The funnyisms ran fast and furious, and, unlike most pieces of this kind, the last act was the most enjoyable, the whole three acts being a crescendo of laughter-provoking absurdities. The piece begins with a burlesque of a coffee-and-cake saloon. Over the pot supposed to contain the coffee is a sign to that effect, on the reverse of which is the word "Tea." When the customer orders the latter beverage the appropriate side of the sign is shown, but whether tea or coffee is wanted it is all taken from the same pot. Among the customers is a rich old countryman, Gideon Shudder (T. E. Jackson), in love with Harriet Tedaway, "Harry" for short (Nellie McHenry). She loves and is loved by Thomas Jefferson Jags (Nate Salsbury), an actor out of luck and out of work. Gideon agrees to give them all an engagement at his theatre if he can have the girl. Jags and Harriet pretend to agree, and the second and third acts reveal the whole party at Gideon's theatre—the saloon-keeper, Dick Tedaway (John Webster), Topsy Turvey-drop (Josie Langley), Cora Fay, a ballet-girl (Grace Raven), the detective, a trampish looking beat (W. S. Daboll), Jags and Harriet, besides Gideon and his daughter Daisy (Fanny Corey). Then follows burlesque of acting, recitations, and of Midsummer Night's Dream, Richelieu, and a ballet by the four male members of the cast. How this is all done would make a man laugh who fails to see the ghost walk. Nellie McHenry appeared dressed as Oberon in Shakespeare's comedy, and set the house in a roar with a song-and-dance. She did likewise in a tobogganing costume. Josie Langley made a saucy-looking Puck. Nate Salsbury was Demetrius and Bottom. It was as Richelieu that Salsbury made his biggest hit. His burlesque of the wily Cardinal, dotted here and there with genuine outbursts of declamation and acting, was one of the best things done in that line in a long time. Jackson was very successful all through as Gideon, and Daboll's costume as Huguet was a marvel of comical ingenuity. The musical part of the performance consisted of several pleasing selections, including a capitally sung and acted duet between Nellie McHenry and Fanny Corey, and Nellie McHenry's tobogganing song. Nate Salsbury's "Woman, Lovely Woman" took immensely. Most of the vocal selections were old favorites from Three of a Kind.

NOTES.

It is said that Messrs. Theall and Williams will enlarge the stage of their Novelty Theatre during the Summer.

It is pretty nearly settled that Messrs. Sisson and Hilliard, of the Criterion, will add fifteen feet in depth to their stage.

There is a story going the round of amateur circles that Maurice Grau has offered an engagement to the Amateur Opera Association to play The Mikado, in which [illegible] quite successful.

Professor Cromwell [illegible] this month with a lecture [illegible] Rink in Greenpoint. [illegible] illustrations of Ireland [illegible] Trip Around the World."

The Kernells and their [illegible] a very strong organisation [illegible] pies the boards this week [illegible] atre, where, last Monday [illegible] large.

The John Templeton Mikado company is booked for the Lee Avenue Academy week of March 29.

Manager J. W. Hamilton, of Miner's Brooklyn Theatre, has secured the attraction now at the Madison Square Theatre (Engaged) for his house week beginning April [illegible]. The same company now playing the company in this city will produce it there.

The Sunday Sacred concerts at Zipp's Casino are very successful. There is a small female orchestra for instrumentalists, and three vocalists, at each concert. The attendance is always large.

Nellie McHenry did not appear regularly at the Lee Avenue Academy of Music last week. She was suffering from a severe cold. At the Grand Opera House the previous week she also appeared irregularly, and did not attempt to sing. Fanny Corey took her place. She is once more herself.

Theodore Thomas and several members of the American Opera appeared at the New England Congregational Church for the benefit of David E. Carpenter, a veteran of the wars, last Monday evening. Charlotte Walker, Jessie Bartlett-Davis, Albert Parker, A. M. Stoddard, John Howson and F. E. Bonn were among the volunteers.

Taylor's Congress of Celebrities. Professor E. C. Taylor, Blackstone, [illegible] series of performances at Music Hall this week nightly. He distributed one hundred gifts during the evening. The attendance was not large.

Louise Balfe in John Harrison's play, Dollar, is booked for next week at the Bijou Opera Theatre. Extensive preparations are being made by the house management in view of the engagement with gold. A [illegible] water will be put up in the vestibule, and [illegible] curtains in evergreens, flowers, [illegible] and metal emblematical designs will be [illegible] scattered about the entrance and the [illegible] walls and gallery fronts in the auditorium.

Manager Sinn, of the Park Theatre, has cancelled their date with Maude Granger. The reason for this action on their part is that Maude Granger plays in summer, and Colonel Sinn is totally opposed to playing anything at his house that is in the least a summer attraction. It has cost the Colonel his eye, his ex-manager, a fortune and a [illegible] cancel. "Under no circumstances will I allow a summer company in our house," says Walter Sinn.

Amateur Notes.

On last Friday evening the Garrick presented All that Glitters is Not Gold at the Lexington Avenue Opera House to [illegible] that, although not large, proved quite enthusiastic and friendly. As the villainous Arthur Lessel, L. S. Wagner did some fine acting, his conception of English character earning him well-deserved applause. [illegible] S. Guthrie as Stephen Penn sang [illegible] honors of the evening with Miss [illegible] Martha Gibbs and John E. Powers [illegible] Twinkle. The latter's appearance [illegible] comedy were most laughable, and [illegible] man may congratulate himself on [illegible] plus of natural talents. In the [illegible] W. Georgi and Alice Andes the parts of [illegible] Leatherside and Lady Wakely [illegible] received able treatment. Both ladies [illegible] as Miss Beest were the [illegible] gala. Of the Jasper Pine of [illegible] ing but little in the way of [illegible] Neither in appearance nor in [illegible] the character that he essayed; and [illegible] necessity to the part was lacking. [illegible] erick Plum, Frank Dwyer did [illegible] acting, while the small character [illegible] was well done by H. J. Muller. The [illegible] was pretty in the first act, showing [illegible] while that possessed in the second [illegible] the worse for continued use. Most [illegible] costumes were elegant and appropriate, [illegible] the entire performance went [illegible] The Garrick Amateur Orchestra, under the direction of Prof. John Hasson, furnished the music, which compared more than favorably with that of the professional usually furnished by the house. The [illegible] will close its season with a performance of The Chimes of Normandy the latter part of April.

The last reception of the Harlequins season will take place at the Lexington Avenue Opera House on Tuesday, April 17.

A number of the members of the Amateur League visited Wallack's Theatre on Saturday night to see the last performance of Valeria. This was in compliment to Helen Russell, who was once of their number.

A large audience assembled at the University Club Theatre on Saturday night to listen to the first of the series of musical and dramatic soirees given by Mlle. Colonna d'Istria. The lady was ably assisted by E. de V. Vermont, Louis Leakey and Mrs. Edmund Dexter.

The third reception of the Lyceum of Harlem took place at Association Hall on Monday evening last.

On Monday evening of last week Bridgeport (N. Y.) amateurs produced The Mikado in Bent's Opera House, Medina, to a large and fashionable audience. The company was assisted by Kittie N. Smith, of Cleveland, O., a charming young soprano, who has never appeared in public except on the amateur stage. Miss Smith is also a graceful actress, and in the character of Yum-Yum was very pleasing. Many flattering compliments were bestowed upon her in the way of baskets of flowers, bouquets, etc.

The League of Amateur Dramatic Societies held their regular meeting at the Hotel Hungaria last evening.

The Dramatic Social Circle will give an entertainment at the Bijou Opera House next (Thursday) afternoon for the benefit of the Boys' Anchor Society. The entertainment will consist of a farce and a comedy.

The services of Nellie Lingard for the production of "'Ostler Joe" have been secured for the benefit of Eugene Clarke, of the Brooklyn, which takes place at the Lee Avenue Opera House on April [illegible]. P. Wilder will also be heard in [illegible] selections.

PROVINCIAL.

BOSTON.

For the second week of her Boston engagement, Modjeska gave Mary Stuart on Monday, Camille Tuesday and on Saturday afternoon, and Adrienne on Wednesday. She was fine in each character, realizing a high ideal in all, and her support was creditable throughout. The event of the week, however, was the production on Thursday night of Two Gentlemen of Verona, for the first time in Boston. This reads strangely, but it is undoubtedly true. It was announced as in rehearsal once during the elder Thorne's management of the Howard Athenæum between thirty and forty years ago; but for some reason it was not given. It is said that it was played in Washington during the late war, twenty-three years ago, when Owen Fawcett, the Launce of the present cast, was the Speed; and it is probable that it has had no American representation since. Probably not one person in the audience last Thursday night had ever seen the play before. I wonder how many of them had ever read it. Of course I had read it during my younger days; but my memory failed to enlighten me much on either plot or dialogue, and I purposely avoided reading about it since it had been announced, because I wanted the pleasure of listening to a Shakespearean play once in my life without knowing at least the general plot if not the next thing to occur. And I enjoyed the sensation. Probably Shakespeare will not mind if I say that his ideas of poetic justice must have been slightly mixed when he finally gave so detestable a trifler as Proteus to so sweet and loyal a gentlewoman as Julia. But then lots of dramatists nowadays outrage both probabilities and justice so that all shall be happy and merry as a marriage bell. The character of Julia is suited finely to Modjeska, and she makes the most of it. The sentiment is so sweet, the womanliness so subtle, the pathos so tender, the whole idea so dainty that she makes a series of pleasing pictures connected by a vein of most beautiful acting. E. H. Vanderfelt as Proteus and Frank Clements as Valentine performed the parts of the two gentlemen with grace and dignified bearing, the fire occasionally needed being amply sufficient when demanded; Leslie Allen made a capital Duke, as indeed he is uniformly good in whatever he undertakes; Mary Shaw did a superb bit of acting as Silvia; and Katie Wilson's Lucetta was very sweet and piquant.

Leah was given by Margaret Mather on Monday evening and during the week, except on Tuesday evening and Saturday afternoon, when The Honeymoon was repeated. Miss Mather's Leah still remains, in some respects, the strongest piece of characterization she does; while her Juliana is extremely vivacious and natural, her dancing in the fourth act being particularly sprightly and graceful. Edwin Cleary made his first appearance of the week on Saturday afternoon, and betrayed by his voice how sick he had been and still is. John T. Malone was the Rudolph in Leah and rendered good and intelligent support.

The Jilt is ended at last at the Boston Museum. Its six weeks' run has been marvellously successful.

The eighteenth week of The Mikado has closed and only two more are are to follow and then Nanon will succeed at the pretty Hollis Street Theatre.

Oxygen was continued to good business at the Bijou. I notice that the frisky Lydia got off her joke at the expense of the orchestra nightly with a good deal of zest, and fired it straight at John Braham; but that leader never loses his good nature, especially at "a little thing like that."

The Private Secretary to another good week at the Park.

Louis Aldrich and My Partner at the Howard.

Maude Granger at the Windsor in Camille, Frou-Frou, and Cora the Creole, during the week, and Olive West, of the company, appeared as Belinda in Engaged on the off afternoons.

Pinafore at the World's Museum.

Resumé: The Boston papers did not give a synopsis of Two Gentlemen of Verona either the morning before or the morning after its presentation. This was very reprehensible, and showed a singular lack of a scent for news, as I will wager a handsome sum that they could not have struck a subject about which a greater degree of ignorance existed. It is a little singular that three of the four actors who have been identified with the character of the two boats in The Arkansas Traveller were each playing here last week—Leslie Allen with Modjeska, H. A. Weaver with Margaret Mather, and D. J. Maguinnis with Boucicault. The fourth—George W. Wilson—was absent, but not forgotten.—By the way, it is rumored that Mr. Wilson will return to the Boston Museum next season. If that is so, what a reception he will get!—Modjeska was presented with a magnificent floral tribute on Friday evening, its design being a star of hybrid roses, in the centre of which was a bed of white violets, and in the centre of that the words "Modjeska, March 12," in blue violets. It is said to have been one of the finest ever made in Boston.—The 150th performance of The Mikado will be given at the Hollis Street Theatre on Thursday evening, when a statuette of the three little maids from school will be presented to every lady in attendance.—It was pleasant to see Fred. Stinson around again in Modjeska's management.—As great a veteran as William Warren had never seen Two Gentlemen of Verona till he saw it last week at the Globe.—J. B. Mason's benefit at the Boston Museum will take place 20th, when Engaged and the forum scene from Julius Cæsar will be given.—Janish will begin her engagement at the Boston Museum on Easter Monday.—Roland Reed will begin his next season with an engagement at the Boston Museum.—The smart daily critics will probably go for The Jilt because it made such a success in Boston.—A. C. Wheeler had a moderate-sized audience at the Boston Theatre to hear his lecture on Skylarks and Daisies. The former predominated during the fifteen minutes that I remained. No one went up to the anxious seat while I was present.—Maude Granger and her co. appeared to a house literally packed at the Windsor Theatre, Sunday night, in dramatic readings and parts of plays. How is this for Boston?—The last Sunday night concert at Music Hall, under the management of William Austen and directions of Walter Pelham, was devoted mainly to Irish melodies in various phases. About three thousand people were present.—The *Herald* of this (Monday) morning tells the following good story: In a three-volume edition of the works of Shakespeare, published, if memory is not at fault, by Virtue and Johnson, of London, the illustrations of which are character portraits of favorite American actors and actresses, will be found a full length portrait of Mr. William Warren as Launce in the comedy of The Two Gentlemen of Verona. The portrait is, of a certainty, one of the very best ever executed of the distinguished actor, and no doubt would have represented Mr. Warren to the life had he ever played the part of Launce, but, alas for the correctness of theatrical as well as profane or ecclesiastical history, this he never did. When solicited to give a sitting for one of the varios portraits which enrich the work, he was informed that all the Shakespearian comedy parts in which he had appeared were already appropriated, and no other character was left wanting a representative but Launce. Rather than disappoint the gentleman who was entrusted with the illustration of the work, he consented to be represented as the owner of the famed dog Crab. The nearest Mr. Warren ever came to performing Launce was a few years ago at the Museum, when "The Two Gentleman of Verona was announced for representation, but was never performed." I think the *Herald* is mistaken in the place where Two Gentleman of Verona was in rehearsal. As I have said elsewhere in this letter, it was at the Howard, under the elder Charles R. Thorne's management.—"After the Opera is Over," sang Nora [illegible] once upon a time. Then it was pretty girls taking [illegible] their hair, and so forth. I forget how much of the [illegible] she allowed us to see. After the opera is over [illegible] comes a circus. In other words, at the close [illegible] of The Mikado, Manager Stetson will call in [illegible] and give a series of performances with one [illegible] first act, another in the second, and another in [illegible] I fancy that the contest between the Ko-Kos, for instance, will be very funny, if art does take a back seat. The home-stretch will be something to be remembered.

PHILADELPHIA.

The most important event of the week has been the production at the Chestnut Street Theatre of W. H. Gillette's new drama, Held by the Enemy. I fear this play will never be successful. It depends too much upon situations, and the interest is spasmodic rather than sustained. The one strong incident, the attempted escape of the accused spy, is very thrilling, very sensational, but extremely unnatural; and yet it does not require a very keen observer to discover that this episode is the cornerstone of the whole structure. It does not grow out of the action of the play, but the play grows from and about it. Modern warfare is a painfully matter-of-fact, prosaic theme, and a blue blouse acts as a wet blanket to poetic inspiration. Of the cast, H. M. Pitt is entitled to most credit; but as I do not think the play was calculated to call forth much genuine acting I will forbear speaking of the cast in detail. This week the Carleton Opera co.; 22d, Rosina Vokes.

At the Chestnut Street Opera House Edwin Booth has finished the second and last week of his engagement, and has been nightly greeted by crowded houses. This week Judic, to be followed 22d by Nat C. Goodwin.

The Walnut Street Theatre has had excellent business all the week, the attraction being Effie Ellsler in Woman Against Woman. Miss Ellsler is an actress in whose praise I feel I cannot say too much, for she makes me feel her power, and acknowledge the wonderful art that can so closely simulate nature. The play is thoroughly good and well suited to Miss Ellsler, and with the excellent support rendered by Frank Weston and other members of this very capable co. there are constantly presented bits of domestic tragedy that appeal to every heart that has ever loved or suffered. The play had the advantage of beautiful scenery, painted by Mr. Fleishman's scenic artist especially for this production. This week Mr. and Mrs. Knight in Over the Garden Wall; Roland Reed in Humbug 22d.

At the Arch Street Theatre Neil Burgess has appeared nightly to crowded and highly enthusiastic houses, in his original creation, Widow Bedott. It is a very clever character sketch and extremely mirth-provoking. George W. Stoddard rendered efficient support, but the co. might have been better. This week Edwin Thorne in The Black Flag; Hoyt's Tin Soldier 22d.

The Little Tycoon at the Temple Theatre has entered upon its eleventh week, and its popularity seems to increase. The demand for seats is certainly very active, and tardy seekers are constantly "getting left." The opera will run until the close of the regular season. The new co. having been selected is now in active rehearsal. I will not at present mention the new cast, as changes may yet be made.

The Mikado at McCaull's Opera House still has its devoted admirers and proves a drawing attraction. Its stay is now reduced to a fortnight; and we are eager to hear the new opera, Don Cæsar, whose praises have been loudly sung.

At the National Theatre Pat Rooney's comb. has done good business all the week. The performance embraced many good features, Rooney himself being the central attraction. J. H. Jackley and Prince Flatow, acrobats, gave some startling performances which delighted the audiences.

At the New Central Theatre, Lester and Allen's Minstrels played to phenomenal business. This week the Howard Athenæum Specialty co.

Driftwood: Olivette drew well at the Arch Street Opera House. The operatic season has now closed there. Mr. Mahn's co. opens this week in Princess Toto in Boston. Professor Kellar opened at this house 15th.—Katherine Rogers has had a successful week at Forepaugh's Theatre. The Danicheffs will be presented this week by a very capable co.—The Eleventh Street Opera House has presented several novelties, which so far have been powerless to keep people out of the house.—Arrangements have been completed for the joint appearance of Booth and Salvini for a short season at the Academy of Music in May next. The selections made will give us Salvini's Othello to Booth's Iago, Salvini as Lear, Booth as Edmund, and Booth's Hamlet and Salvini as Claudius. The supporting co. is to be worthy of this great comb. The performances will be under the management of Zimmerman and Nixon.—On Thursday of this week the entire Little Tycoon co. from the Temple Theatre will, through kindness of Manager Brotherton, go to Washington to perform at the Elks' benefit there. President Cleveland is to honor them by a special reception.

ST. LOUIS.

The Alfa Norman Opera co. in The Mikado did the best business of the week at Pope's. Kersands' Minstrels open 14th.

Shadows of a Great City had a fair run of patronage at the Olympic and was well presented by an excellent co. Edna Carey and George Edison did fine work in their respective parts. Fanny Davenport, 15th.

Annie Pixley in Zara and M'liss drew good houses at the Grand. The little lady is a great favorite here. John T. Raymond, 14th.

Henry Chanfrau in Kit had an excellent week of it. He is maintaining, with a good deal of success, the prestige of his father. Lillian Lewis in The Creole, 15th.

Alice Harrison, on a return engagement in Hot Water, had a large following at the Standard and was well supported by some good comedy people. Frank Girard as the Slugger, and Frank David, a St. Louis boy, were well received. The Lillie Allen Japanese Minstrels and Gus Hill's Comedy co. opened 14th.

Around the Clock: James Hannerty, proprietor of the Standard, is meeting with a good deal of success with two mechanical contrivances for foundries, which he has patented. He will strike a rich vein yet.—John T. Raymond will, it is said, close his Magistrate season after his St. Louis engagement.—Ellie Wilton will soon succeed Kate Forsyth in the Raymond co.—The Pyke New York Opera co. is booked at Pope's week of 21st.—Treasurer Pat Short, of the Olympic, will again manage Uhrig's Cave next Summer. He will have light opera, probably by a McCaull Opera c. Ford will not return to St. Louis.—Fanny Davenport will retire for a well-earned rest after her engagement at the Olympic. Sarah Jewett will take her part and the co. will make a Canadian tour.—The Juvenile Opera co. begins a week's engagement at the Entertainment Hall, Exposition Building, 15th.

CHICAGO.

Mary Anderson's second week was better even than the first, which was itself phenomenal, the attendance at the Columbia exceeding by several thousand those who went to see Irving, and the receipts were only a few hundreds less than the English actor played to, the prices charged for the latter being the cause of the slight advantage in the total. The two weeks' receipts were about $26,000, showing that Miss Anderson was an attraction equalling any actor or actress of the age. Her portrayal of Juliet was commended as an artistic piece of work, but it cannot be said that she fully realized the ideal of the great poet. In the passonate scenes she was superb, but in the tender, loving passages there was lack of warmth and soulful feeling that gave such a charm to other Juliets. One cannot enthuse much over a Juliet so cold that Romeo is obliged to embrace one arm of his love, and imprint his passionate kisses on her forehead. Forbes-Robertson made a capital Romeo. German Grand Opera for the next two weeks.

Mr. and Mrs. Florence made a small profit on their two weeks' engagement at McVicker's, but the attendance was by no means adequate to the merits of these clever artists. This week The Devil's Auction. Juvenile Mikado co., 22d.

Maggie Mitchell has a valuable piece of theatric property in her new play, The Midget, and it was seen at Hooley's by uniformly large audiences. This week Rosina Vokes and co. Our Bitterest Foe and Tinted Venus are the new pieces to be presented. Bunch of Keys 28th.

The Called Back co., in which Catherine Lewis essayed the emotional drama, had respectably-sized audiences at the Opera House, but the performance was far from being the well-cast and capitally-acted play as originally seen here. Henry Lee as Macarri was the best feature in it. Miss Lewis was best as the insane heroine, when she was forced to keep a serious countenance. This week the Kiralfys produce the Black Crook at this house for a run of two weeks.

The Boston Ideal Opera co. did not suffer much from the competition at other houses, and the Grand was filled at every performance. Mlle. De Lussan and Messrs. Karl, Clark and Barnabee were the bright particular stars. The new opera, Maid of Honor, made a hit, and will be repeated this week, but Victor, the Blue Stocking was the most popular. Salsbury's Troubadours 21st.

The Home Opera co. continues to please large audiences at the Madison Street Opera House.

The Magic Queen was the means of packing the People's Theatre the past week and many were turned away on some evenings. This week Edwin Arden in Eagle's Nest; J. J. Dowling, 21st; George C. Boniface, 29th.

Siberia proved a drawing card for the Academy of Music. The drama is sensational enough to please the masses and is in addition very well acted by a co. of capable people. This week W. J. Scanlan in Shane-na-Lawn.

Dan Sully, in The Corner Grocery, although it was his third appearance in the city this season, managed to have a profitable week at the Standard. The talant of the star is far above the play. This week A Night Off, by Arthur Rehan's co.

Blanche Vaughan, a clever young soubrette actress, appears this week at the Criterion in The Silver Spur, a play by Clay Greene.

Items: The Home Opera co. end season 27th and make a tour of the Northwest.—Lottie Crinkshanks, whose Katisha in The Mikado has been a feature in the performance of the Home Opera co., has been quite ill for a week past, and was unable to sing. She is now able to resume her place.—The friends of C. D. Hess, assistant manager of the Grand, are arranging to give him a benefit some time in April.—Helen Tracy passed through Chicago last week on her way East from San Francisco, where she was in the cast of Around the World.—Miss Vokes' agent tells of an album in Cleveland in which Lotta wrote "I'm an angel," a quotation from Nitouche. Rosina Vokes was asked to write on the next page, and her signature is put under "I'm a devil, I'm a devil," a quotation from Barnaby Rudge.—A novel and attractive entertainment is offered to the Hebrew speaking amusement lovers of this city in the festival performance given at the Madison Street Theatre by the Oriental Opera and Dramatic co. of Chicago. They will present for the second time by general request the grand historical opera in five acts and fifteen scenes, entitled Shulamith; or, the Daughter of Jerusalem. The orchestral support will be under the direction of Professors Hourevich and Boguslavsky, of New York. The scenery embraces A Wild Cat in the Spring, or the Mute Witness; A Jovial Conviviality in the Wine Gardens of Jerusalem, the Betrothal Under the Palm Tree, Shulamith's Desperation, the Shepards of Bethlehem, A Voice from the Temple, and others vividly suggestive of the locality of the presentation. Shulamith is intended to be the precursor of a series of Hebrew plays and operettas to be presented Sunday evenings in the city theatres.

CINCINNATI.

Michael Strogoff, which constituted the week's programme at Heuck's, is essentially attractive to the admirers of the spectacular drama, and with its excellent cast and superb mounting at the hands of Managers Fennessy and Heuck, the engagement, which closed 13th, was one of the most profitable of the season at this house. This week, Dan Sully's Corner Grocery, followed 21st by the Kiralfys' Ratcatcher.

Hoyt's primary success, A Bunch of Keys, held the boards last week at the Grand, with rather poor results financially. The skit in previous years was always an excellent card in the amusement market, but in those bygone days the co. was headed by such really clever people as Charles Bowser and Lina Merville. The troupe is apparently now organized with a strict view to economy, and Eugene Canfield and Marietta Nash are the only familiar faces of the original cast. This week, the Alfa Norman Opera co. in The Mikado, followed 22d by Salvini.

Lillian Lewis, in The Creole, closed a fairly successful engagement 13th at Havlin's. The star is decidedly handsome and displays several costumes that enrapture the female portion of the audience, but in dramatic ability is by no means equal to her several predecessors in the role of Cora. Her support was good. This week Alice Harrison. Sol Smith Russell 22d.

The Silbons furnished an attractive vaudeville programme at the People's last week, the trapeze act being among the finest of the kind ever seen in this house. Business continued good throughout the week. The Davenes current week.

Reflections: Managers Fennessy, Havlin and Harris have withdrawn their advertising patronage from the columns of the *Evening Post* in consequence of the latter's persistent abuse of Sunday theatricals.—The final concert of the Philharmonic Orchestra, which was given 12th at the Odeon, was successful in every respect.—Nat Goodwin, who had been indicted by the Grand Jury for a Sunday performance some months ago at Heuck's, pleaded guilty before Judge Huston on 12th, and was fined $10 and costs, amounting in all to $20.12. The comedian was not present in court, but entered his plea by mail, which was accepted.—Signor De Vivo has been in town for several days looking after the interests of Salvini.—The Theatrical Mechanics' benefit 11th at Heuck's was very poorly patronized, notwithstanding the excellence of the programme.—Dan Sully's paper for next week is of an emerald hue, commemorative of St. Patrick's Day.—Harry Gilbert, author, actor and aeronaut, threatens to bring out a new star, named Mabel Reed, at an early date.—The fates are clearly against the local managers. First there was a vigorous siege by the Law and Order League, followed by a rigorous Lenten season, and now comes "war's horrid front" again in the shape of a lively street railroad strike.—Alice Harrison could not be induced to risk arrest by opening her engagement Sunday (14th) at Havlin's, and as a consequence Manager John did some lively telegraphing to secure a Sunday attraction for that date.—Lillian Lewis, Joseph J. Dowling and Sadie Hasson, together with several members of their respective cos., were each fined ten dollars and costs in the Police Court 12th.—Manager Fennessy is East on business connected with his theatre, and as if to compensate for Jim's absence, we have the portly form of the ex-Festival dictator, R. E. J. Miles, once more in our midst.—Joseph J. Dowling and his wife (Sadie Hasson) in their sensational drama, Nobody's Claim, were liberally patronized last week at Harris' Museum.—This week, the Atkinson Comedy co. in Peck's Bad Boy.—Matt Morgan is to favor the press and some few friends with a look at his new battle picture next week at the Odeon.

CLEVELAND.

At the Euclid, Hoyt's Tin Soldier made a hit, and played a week of splendid business. Though different in tone to the general run of the Euclid's attractions, it pleased the people; and what more does the modern manager want? Prof. is an original creation, and extremely funny. James T. Powers was no less amusing as Rats. Co. contains three very pretty misses—Rachel Booth, Victoria Reynolds and Fanny Batchelor. Sol Smith Russell, 18th to 20th; Siberia, 22d; Robson and Crane, 29th.

At the Academy Silver Spur played to poor business, and all on account of the house being closed the week before. Lizzie May Ulmer, who was to play that week, sent no word to the Academy that she would be unable to fill the date, and give some chance of obtaining another attraction. Bunch of Keys this week; Zozo, next.

At the Cleveland Gibson and Ryan, in Irish Aristocracy, had good houses first half of the week. They are a funny team and are fairly well supported. Bella Moore opened, 11th, in A Mountain Pink and scored a hit. The house was crowded rest of the week. This is Miss Moore's first appearance in Cleveland, and she has already made many friends. Frank Hennig joined the co. two weeks ago in Buffalo, and has taken such a hold of the character of the hero that he is already receiving a great deal of praise. Wilbur Opera co. this week; Edwin Arden, next.

At the People's The Breadwinners had a successful run. Good people in the co., and some very nice scenery is carried. Arizona Joe, with a full car-load of wild western live stock and some real, living Indians, fills this week; Sid. C. France to follow, 22d.

Items. "Alphabetical" Williams leaves the Breadwinners in Detroit this week to join the World Circus, 29th. Next season he will manage Katie Putnam.—Bella Moore and co. will rest here this week.—Geo ge E. Gouge, advance for Sol Smith Russell, is in the city.

SAN FRANCISCO.

March 9.

Amusements showed substantial improvement for the week just ended—that is, at all the houses but the California, which suffered too much from the failure of Second Sight to pass through the week with profit. Mr. Cheltnam's play was withdrawn Wednesday night, and Oliver Twist substituted, with McKee Kankin as Fagin, Frank Mordaunt as Bill Sykes, Charley Ray as Dodger, George Osborne as Bumble, D. H. Harkins as Fang, Ruby Illidge as Oliver, Mrs. Rankin as Nancy, Adele Waters as Rose. Very fair business. Money was brought out last night with this cast: Alfred Evelyn, D. H. Harkins; Sir John, Frank Mordaunt; Sir Frederick, Joseph Holland; Graves, George Holland; Clara Douglass, Mabel Bert; Lady Franklin, Mrs. Bates; Georgiana, Adele Waters. London Assurance and Ticket-of-Leave Man will fill out the week.

Rankin and co. have arranged to have a reproduction of your Eden Musee in connection with the California Theatre, where the large corridors and lobby will give ample opportunity for such display. Among our daily sensations are a suicide, a murder, a Chinese riot, or an earthquake, all of which, if faithfully reproduced, will contribute in a larger way to the New York Musee than it can possibly afford us.

A Parlor Match did an increased business over the previous week, and leaves with a profit which, if small, is better than meeting losses. Evans and Hoey made lots of friends and admirers.

Buffalo Bill, with his Prairie Waif, began his engagement at the Bush last night to a very large and noisy audience. If this condition of things keeps up, the Honorable Cody will go out of the city with his accustomed bag of boodle.

Rip Van Winkle enters upon its second week at the Tivoli, with every indication of another profit for those sleepless managers, the Krelling Brothers. Virginia is already rehearsed, while The Musketeers is being rapidly prepared by Director W. W. Furst and stage-manager W. F. Rochester. One of these will follow Rip next week.

Reed's Minstrels have crowded the Standard Theatre every night since the opening, and now enter the second week, with the Baldwin opposition, to splendid business. This week Reed introduces a new sketch, entitled the Railroad War, illustrating the recent rate-cutting between the different lines, and Billy Sweatnam sings "Little Ah Sid," his late Chicago success, which will doubtless become popular here.

Fantasma picked up handsomely and ended a winning season at the Baldwin. The party play Los Angeles week of 15th; Sacramento, week of 22d, and return for another Friscan week, 29th, when packed houses are looked for.

The pretty Alcazar, occupied by Zamloch the Magician, has been well filled for the past two weeks. It is closed for three nights and will reopen Thursday, 11th, with the Friscan debut of Genevieve Ward in Forget-Me-Not, supported by W. H. Vernon, a leading actor who comes in Miss Ward's support from Australia, and is said to be very clever. Jay Rial, as manager, is working up his star's prospects in splendid form and imparts to the opening a society interest that has already bespoken every seat in the house. The cast will otherwise be made up from local players, the strength of which can better be determined after the first performance.

The largest audience last night was that which greeted the Johnson, Slavin and McNish Minstrels at the Baldwin, that pretty house being crowded in every part with the fashion and culture of San Francisco. Carroll Johnson was as course the lion of the hour, his reception taking the form of an ovation. He received two magnificent floral stands—one six feet high, being an arch supported by two pillars, filled in by the world, inscribed "Welcome, Carroll Johnson." The other was four feet in height, in the form of a star, with a banner of roses entwined about it, bearing the inscription, "Our Favorite Carroll."

Coast Drift: Thomas Williams, critic of the *Post*, said to me that he had not been offered the business management of the California Theatre, reports that he had notwithstanding.—Harry Neimann, being laid up with rheumatism, has disbanded the Juvenile Opera co. for the present, and on recovery will return to active service in the Tivoli harness.—The friends of Harry Deakin, manager of the Japanese Village, now at Boston, are delighted to know of his success.—Williams' criticisms in the *Post* may be shorter for a while, but none the less spicy or interesting, for there is a little Miss Williams up at his house. She arrived three weeks ago, and will remain a permanent guest.—W. C. Bunner remains in the interest of the Kiralfys, who may return in August.—Frank L. Hoogs, assistant treasurer, and Fred. R. H. Peel, press agent, of the Standard Theatre, will likely sever their connection shortly, as they have secured from W. A. Mestayer the exclusive Coast right to We, Us & Co., which they will shortly put upon the road with a good co. and splendid printing. All wish them well, and none more than I.—The Krelling Brothers have secured the right of The Tourists from Mr. Mestayer. They will shortly produce it at the Tivoli, giving it a more elaborate mounting than they did to Widow O'Brien, which recently ended a marvellous run.—Mrs. E. D. Price, Miss Mabel and Miss Annie, wife and daughters of Manager E. D. Price, left for a visit East last week, accompanied by Mrs. George Holland, the mother of the handsome leading juvenile, Joseph Holland.—E. B. Garson and Leon Dennery, on behalf of the N. S. G. W., which means Native Sons of the Golden West, the strongest young men's order on the Coast, have secured the California Theatre for a benefit performance 29th, the opening night of Last Days of Pompeii.—As Fagin, I believe Mr. Rankin erred in kneeling to pray, for the Jewish faith calls for a standing prayer.—J. H. Love and Professor Van Tassell have taken a short lease of Woodward's Gardens.—Johnny Williams, the Tivoli dude, and James Widow O'Brien Kelly were out driving the other day, when their horse dropped dead. Williams proposed suicide over the horse's corpse, but Kelly said not, as that would entail a greater expense upon each of their estates than buying a new horse.

ALABAMA.

HUNTSVILLE.

Opera House (Oscar R. Hundley, manager): Haworth's Hibernica, 5th and 6th; fair business. Daniel E. Bandmann opened 8th for a week at cheap prices, and has been playing to only fair business. His support is good, but Mr. Bandmann will never be a favorite in the South as he slights his work and is inclined to guy his audiences when they are small. Several members of his co. received recalls, but Bandmann not one. This co. will fill a six weeks tour of the South under the management of Jake Tannenbaum.

BIRMINGHAM.

O'Brien's Opera House (F. P. O'Brien, manager): Tony Denier's Humpty Dumpty co. 2d, to a slim audience. Barlow, Wilson and Rankin's Minstrels 4th, to a crowded house. George Wilson called forth shouts of applause. The specialties of Messrs. Tierney and Wayne were excellent.

MONTGOMERY.

McDonald's Opera House (G. F. McDonald, manager): Sturges and Co.'s Tourists opened to standing-room only 8th. Fair business 9th, 10th. This week the Huntly Gilbert co.

Montgomery Theatre (Jake Tanenbaum, manager): Tony Denier's Humpty Dumpty co. to good house, matinee and evening; fair business 4th. Rose Coghlan in Our Joan to good business 5th and matinee 6th. Lotta presented Mme. Nitouche to good house 9th. In Spite of All, Minnie Maddern in the leading role, to small audience 11th.

Item: William J. Magee is now manager of Charles Sturges' Tourists in place of Milton Aborn.

ARKANSAS.

HOT SPRINGS.

Opera House (I. L. Butterfield, manager): The popular Irish comedian, W. J. Scanlan, made his first appearance in this city 8th, presenting Shane-na-Lawn to a very large audience. A better pleased audience never left the house. Every song was vociferously applauded. Support splendid.

Personal: Mrs. W. J. Scanlan left the co. here and will remain for a few weeks resting.

CALIFORNIA.

LOS ANGELES.

Grand Opera House (McLain and Lehman, managers): The Hanlons will be seen in Fantasma week of 15th, which will be the first attraction since Grace Hawthorne, week of Feb. 8, excepting a concert under the direction of Professor Farini, 5th, which drew a crowded house and was received with much favor. Lewis Morrison and co. will be seen week of 29th, followed by McNish, Slavin and Johnson's week of April 5. Fred. Bert's Dramatic co. weeks of 12th and 10th, and Lawrence Barrett, week of 26th.

COLORADO.

DENVER.

The Kiralfys exhibited their Black Crook at the Tabor to houses that were jammed. The total receipts for the eight performances were $11,400; Salvini's tour brought $5,800, and Kiralfys $5,600. Harrison and Gourlay encountered no obstacles this time, and were on hand with their Skipped, etc., Monday night. In the hands of such a capital team as Louis Harrison and John Gourlay, and a lot of other capable people, it is not a waste of time and money to go and see the farce. To-night (Thursday) the other play with the long title, Out of the Frying Pan, etc., will be given. Jeffreys Lewis week of 15th; Grace Hawthorne, 22d, three nights; Mary Anderson 25th, three nights; Shadows of a Great City, week of 29th; J. B. Polk April 5, week; Patti Rosa 12th, week.

Benefit: The First Baptist Church, a very large and beautiful edifice, was completely filled on Monday night with the elite of the town. The occasion was Miss Molinelli's benefit, previous to her departure for New York. A very neat sum was realized and it will go a good way toward securing the young actress—of whom Denver is so proud—a footing in the profession. Miss Molinelli appeared as Desdemona in Act 3, scene 3, of Othello; the mad scene of Hamlet; the sleeping scene of Macbeth, and the balcony and vial scenes of Romeo and Juliet. She was artistic to a high degree. Her remarkable talent is acknowledged by all who see her, and it will not be long before she is recognized among the foremost.

Items: In visiting California Hall, the other night, I was astonished to see the neat way in which the place has been fixed up and it could be made into a good variety house if a little talent was employed.—By the way, a queer "fake" has been in progress at the Blake Street house. Shadows of a Great City has been done there by "our own stock co."—Miss Molinelli's benefit netted about $1,000.—C. F. Craig, of the Gillis, Kansas City, arranged for Mapleson's co's. appearance at the Academy.—Harrison and Gourlay don't play the circuit, and only make one or two stops between here and 'Frisco.—W. W. Kelly will remain in town off and on until his co., which plays the circuit next week, comes to the Tabor. Miss Hawthorne opens in Camille, and also presents her new play Heartsease and Miss Multon.—War is being waged with great fury against the free list fiends at the Tabor.—There will be a grand exodus to the surrounding camps shortly, as a two Tom, two Topsy show is coming to town.—Professor Wolff, of the Tabor orchestra, accompanied the Kiralfys as far as Council Bluffs.—Some people are surprised at the glowing manner in which the *News* spoke of Viola Allen, in relinquishing her part of Juliet to Miss Mollinelli, as Miss Allen was in a co. that showed at the Tabor. The same paper also said that two of Mapleson's male artists received $11,000 a week. This brought forth a letter from C. H. Dittman to the effect that $1,000 was nearer the mark.

CONNECTICUT.

HARTFORD.

Roberts' Opera House (W. H. Roberts, manager): J. B. Polk's Mixed Pickles amused a good-sized audience 9th. The Dalys gave their athletic comedy, Vacation, 13th. Large house.

American Theatre: A specialty bill, headed by Larry Tooley and John Griffin, has kept the patrons of this house in good humor all the week.

Allyn Hall: The American Four Comedy co. have drawn well, presenting a good variety bill. Watson and McDowell's Wrinkles, 15th, week.

Tips: The third anniversary of Hartford Lodge of Elks occurred 9th at Putnam Phalanx Armory. A musicale was given from 8 to 10:30, after which a dance was enjoyed until midnight. The affair was full-dress, and, like all entertainments of this Order, was thoroughly enjoyable.—The many friends of Frank Carlyle are pleased to hear of the favorable comments he is receiving in Vautour, the new play recently produced by R. L. Dowling at Washington.—Charles B. Palmer, of this city, was a spectator at Vacation. Palmer, it will be remembered, first put the Dalys on the road with this play, and managed them successfully the first season, as well as eight or ten other theatrical ventures which he backed, and for which unfortunately he had given up a lucrative position. When the inevitable smash-up came, from too many irons in the fire, Palmer was left high and dry, and since then has been on the road selling some patent or other.—Manager Roberts sails for Europe in two weeks, to be absent about three months.—Genial Archie Stalker has been in town for a few days renewing old acquaintances.

NEW HAVEN.

New Haven Opera House (Horace Wall, manager): The White Slave co. did a light business 8th, 9th. Fair performance. Clara Morris, 12th, presented Article 47, and 13th, Miss Multon. The Mountebank was advertised for an evening performance, but, for reasons hereafter mentioned, was not rendered. This is Miss Morris' first appearance here in three years.

Carll's Opera House (P. R. Carll, manager): Emma Abbott sang the title-roles of Mignon and Traviata very successfully 8th and 9th. On the afternoon of the latter day The Mikado was poorly rendered, Abbott not appearing. Laura Bellini was Yum-Yum, and at each engagement at which both appeared shared the honors with the star. Lawrence Barrett played Hernani to a fairly good-sized house 13th.

Bunnell's Museum: Claire Scott aired the lines of Shakespeare after a fashion last week, and, aided by the animal cat show, did a good business.

Items: A very disgusting occurrence happened last Saturday night at the New Haven Opera House. Eben Plympton was advertised to do the Mountebank (Miss Morris resting). When the curtain rose Ogden Stevens, one of the principals, was discovered to be intoxicated, and wholly unfit to play his part. A substitute could not be had, and there was nothing left to do but ring down the curtain, offer an apology to the audience, and refund their money. It appears that during the day Mr. Stevens had amused himself in roundly abusing a local critic for adverse criticism. Whether this was before or between his cups I do not know. This disgraceful episode did much to spoil the pleasantness of Miss Morris' visit to this city. I am told this is Stevens' second offense. He should be struck off the list.

NEW BRITAIN.

Grand Opera House (W. W. Hanna, manager): Hard times. Lent, weather and counter-attractions have no effect on Ullie Akerstrom's business. Big houses all the week. Next week, Gus Williams, 24th; Jollie Jowlers, 25th, 26th, 27th.

Items: Seven and one-quarter minutes was the time consumed in emptying the house of 1,208 people Monday evening.—Frank Charvat and his co. were dined by Mr. Kilby, of Berlin, last Sunday afternoon.

WINSTED.

Opera House (J. E. Spaulding, manager): Denman Thompson as Uncle Josh 12th, to a good house. May Cody 15th, week.

MERIDEN.

Meriden Opera House (T. H. Delevan, manager): Emma Abbott presented Mignon. Miss Abbott as Mignon was called three times. Large advance sale; $975 house.

NEW LONDON.

Lawrence Opera House (T. H. Delevan, manager): Seabrooke Comedy co. 8th, 9th, 10th; fair business. Emma Abbott's Opera co., 11th. One of the largest and most fashionable audiences ever assembled at this house. Financially it was a decided success, and Manager Delevan deserves the thanks of the amusement-going public for his enterprise in securing this co. Thatcher, Primrose and West, 19th; Barry and Fay, 20th.

WATERBURY.

People's Theatre (Jean Jacques, manager): Harry Parker's co. produced Hazel Kirke to fair business 8th. It was a crowded and enthusiastic house that greeted Haverly's Minstrels, 9th. Our Goblins appeared 12th and 13th. Lydia Yeamans is the life of the piece and is well supported by Edward Seabrooke.

DELAWARE.

WILMINGTON.

Grand Opera House (J. K. Baylis, manager): James O'Neill appeared 12th in Monte Cristo. House crowded both up-stairs and down.

DISTRICT OF COLUMBIA.

WASHINGTON.

Albaugh's Opera House (J. W. Albaugh, manager): The Nevada Concert, Monday night, was attended by the cream of Washington society. The boxes were filled with ladies and gentlemen in full dress. Miss Cleveland and friends occupied one of the lower boxes, while Senator Jones, of Nevada, and his party filled two others. Nevada had a slight cold, but sang charmingly in spite of it. Mme. Judic began Wednesday with Nitouche, and finished Saturday with La Femme à Papa. She was very ill all week, but managed to sing every night. This week Aimee in Mam'zelle; next, Lawrence Barrett.

New National (W. H. Rapley, manager): R. L. Downing to fair business, in Vautour, which was well put upon the stage as regards scenery. The play, in its present shape, is very tiresome and will add nothing to the reputation of Mr. Downing, as he has played many things much better. This week Emma Abbott in La Traviata, The Mikado, etc., and the Elks' benefit Thursday afternoon, beginning at noon and ending, the dear knows when!—as there are ninety-seven performers! Next week, We, Us & Co.

Herzog's: This week, Leroux and Silvo's Minstrels.

Harris' Bijou: This week, Lizzie May Ulmer in Dad's Girl; next, Laura Dainty in A Mountain Pink.

Dime Musum: Olio performance, followed by A Block Game and Wide Awake. Lulu Delmay will recite "'Ostler Joe."

National Musee: Variety performance of the Gilsons and others.

Items: Eleanor Calhoun, who is here for a few weeks, has been quite ill.—Mme. Nevada has also been confined to her room at the Arlington all week.

GEORGIA.

SAVANNAH.

Savannah Theatre (T. F. Johnson, manager): Milton Nobles in Love and Law 9th, to good business. Wilson and Rankin's Minstrels 10th and 11th, to fair business. Lotta, 19th and 20th. Prices will be raised fifty per cent.

Orange Blossoms: James Neill, of this city, with the Hoop of Gold co., and Annie Helen Blancke, of New York, with A Pair of Kids co., were married at Wilmington, Del., 4th. Your readers will remember them in Chip Redmond by Ford's here last Summer. It is rumored they will start a co. playing Chip and similar pieces. The Mirror correspondent extends hearty congratulations and best wishes for their future prosperity.

ATLANTA.

DeGive's Opera House (L. DeGive, proprietor): Only a fair house greeted Oliver Byron in his new play, The Inside Track, 8th. This play is the best of the Byron productions. Kate Byron, as Twaddle, shares honors with the star. Inside Track repeated at matinee 9th, and Across the Continent, night, 9th, to fair attendance. Flora Moore's Toy Pistol attracted only slim houses, 10th, with matinee. Lotta, after an absence of two years, returns to us, the same mirth-provoking little creature as of yore. Mlle. Nitouche was presented, 12th, and Saturday matinee, and Musette 13th, night, to full houses.

Items; Flora Moore's Toy Pistol hung fire and could not "go off" after its engagement here. The co. departed for Cincinnati 13th. Sympathizing friends extended aid. Emil Gradot, avant courier of co. (hailing from Savannah), with just a week's experience in this line, has returned home a sadder if not a wiser boy.

ILLINOIS.

FREEPORT.

Opera House (M. H. Wilcoxon, manager): Murray and Murphy in Our Irish Visitors 9th, to very fair business. Irish Visitors is a mosaic of most amusing nonsence, and Murphy and Murray scored a decided hit. Loie Fuller and Percy Lorain were exceptionally good in vocal selections. Janauschek, 27th.

Germania Hall: Stuart Theatre co. closed a profitable week's engagement 6th at ten and twenty cents. Clarke Comedy co., supporting Fannie Francis, week of 15th, except Friday, when Strakosch's English Opera co. sing Faust, at advanced prices. Elroy Comedy co., 29th, one week.

Personal: S. P. Norman, manager of Murray and Murphy, was in advance of Margaret Mather last season. He is a very clever gentleman. Ten-cent co's are ruining theatre business here. Manager Wilcoxon refuses to play them.—Lilah Stuart, of Stuart's Theatre co., was taken ill with heart disease here, and was obliged to leave the co.

SYCAMORE.

Ward's Opera Hall (Jonn B. Whalen, manager): Amie Burton's co. played to more than average houses during the week of 1st. It was the first co to play in the new hall since its completion.

ROCKFORD.

Opera House (C. C. Jones, manager): The Wilbur Comedy co., at ten and twenty cents and a prize of a silver water pitcher, played to large houses last week.

GALESBURG.

Princess Theatre (W. H. Doty, manager): Harry Webber's Dramatic co. came 8th for week, and drew good houses. Excellent satisfaction. The Bayse Dramatic co. 22d, week.

CHAMPAIGN.

Armory Opera House (A. C. Wilcox, manager): The Strakosch English Opera co. presented Il Trovatore to a very large audience and gave entire satisfaction, 12th.

QUINCY.

Opera House (P. A. Marks, manager): Harry Miner's Silver King co., with Frank C. Bangs as Wilfred Denver, gave a performance 9th before a large audience.

OTTAWA.

Sherwood's Opera House (C. H. Hodkinson, mana-

ger): The Rag Baby came 9th to a medium house. Marion Ellmore as Venus made a hit. Maude Atkinson opens 15th for week with Fanchon. Tony Denier's Humpty Dumpty, 30th.

STERLING.

Academy of Music (Chamberlin Brothers, managers): Patti Rossa in Zip 12th, to good business.

CAIRO.

Opera House (Thomas W. Shields, manager): Lillian Olcott 8th to a small house in Pygmalion and Galatea. Same co. in Lynwood, 9th. Light house.

DANVILLE.

Grand Opera House (Leslie Davis, manager): Haverly's Minstrels, 9th; Strakosch English Opera co. 11th in Martha to good-sized audience. Opera badly cut; otherwise rendition was excellent. The chorus and orchestra way above average.

INDIANA.

INDIANAPOLIS.

The Strakosch English Opera co. (a kind of an opera annex, as it were) drew well at English's 8th and 9th, producing, to crowded houses, the well-known Faust. This introduced many capable people in leading roles, and the engagement was very successful. The one event of the season was the Elks' Social, 10th, that was gotten up by George W. June, old "next Summer season." The programme was very long, but not tedious. From 7:30 till 12:30 English's was filled with thousands of friends of the local lodge of Elks, and financially nothing better could have been asked. The receipts were nearly $1,000, of which about $750 was above expenses. The entire lodge was a full-dress reception committee. Owing to failure to make connection, the Pyke Opera co. did not arrive in time to open 11th. Next day the co. arrived on tickets furnished by Manager English. Beggar Student was given 12th and 13th to poor audiences, the receipts not paying expenses. The costumes had been attached in Cincinnati, and as a release could not be secured, Pyke was compelled to borrow entire Beggar Student costumes from the Mannerchor (a German singing society here) The boardbills were not paid, and a custodian was sent with the co. to the next stand, Peoria. The printing bill was paid by an order on Manager Pope, of St. Louis. Haverly's Home Minstrels 18th; Lyra Society, in Mikado, 19th and 20th.

At the Grand Frank Frayne filled a week with his new Si Slocum. This piece is devoid of merit, and the co. likewise short on talent. The upper galleries were always well filled. Annie Pixley 19th and 20th; Kersands' Minstrels 22d, 23d and 24th; Maggie Mitchell 25th, 26th and 27th.

The Museum has shown Esmeralda during the entire week, and the attendance has been uniformly good. Week of 15th, Two Nights in Rome for six nights and six matinees.

At the Zoo the May Adams and Gus Hill co. got into a hard row, and after a two-for-a-nickle week "busted," the co. scattering promptly. The Zoo is now indefinitely closed. The New York buyer did not materialize, and Manager Kelly had said that if on the first week the current salaries could not be met he would close it.

Elbow Shots: George W. June is doing some advance work for the Pyke co.—Fred. Wright, manager of Haverly's Minstrels, telegraphed here that the Haverly Home Minstrels billed to appear here were imposters and had no right whatever to the use of Haverly's name. The co. is called Haverly's Home Minstrels, from Haverly's Minstrel Theatre.—Three attachment suits were filed Saturday against the proprietors of the May Adams co., claiming salaries due the performers.

FORT WAYNE.

Masonic Temple (J. H. Simonson, manager): Dan Sully had a small house 6th. This was owing to the fact that he had appeared here earlier in the season. McCaull's Opera co. in The Black Hussar drew the most fashionable audience of the season 8th. Expectation ran high, and as the audience expected too much they were somewhat disappointed. With such persons in the cast as George C. Boniface, Jr., Mark Smith, DeWolf Hopper and Marie Jansen, any failure to please is certainly not the fault of the co. The receipts were $904. Professor Morris, with his Equine and Canine Paradox, came here unexpectedly, and on one day's notice played to good houses 10th and 11th. Salsbury's Troubadours 19th, and The Naiad Queen 22d, week.

Academy of Music (Brady and Garwood, managers): The Bennett Matlack co. played the week to moderate business, presenting Celebrated Case, Hamlet, Lady of Lyons, Romeo and Juliet and Damon and Pythias. James Owen O'Conor, 18th, 19th, 20th.

Items: The Bennett Matlack co. will play at Tiffin, O., one week and jump to Hartford, Conn., playing there two or three weeks and then close.—The Metropolitan Theatre is now crowded every night.—The leader of the orchestra with the McCaull Opera co. highly complimented our orchestra by saying they were the best he had heard outside the metropolitan cities.—Barnum's Circus will be here July 1.

VINCENNES.

Green's Opera House (Frank Green, manager): The Bennett-Moulton Opera co. week of 8th, presenting The Mascotte, Olivette, The Mikado, Pinafore and Girofle-Girofla to crowded houses. Low prices. Tony Denier's Pantomime comes 18th, Joseph K. Emmet 27th, and Kersands' Minstrels 29th.

Items: Harry New, a son of John C. New, of the Indianapolis *Journal*, was in the city this week to see Louise Eissing, who is starring with the Bennett-Moulton Opera co. It is said that they are to be married as soon as Miss Eissing's engagement closes.—D. P. Buckley left the Bennett-Moulton Opera co. here to join Barnum's Circus.

EVANSVILLE.

Opera House (T. J. Groves, manager): Kersands' Colored Minstrels to good audience 13th. J. K. Emmet, 26th.

Evans Hall: Camille Urso to small house, 11th, owing to the disagreeable weather. Very good performance giving general satisfaction.

Museum: Josie Woodruff Dramatic co. in The Miner's Wife to fair houses during the week.

Gossip: Several parties are very busy here organizing a lodge of Elks. They have at present some twenty-eight names.

LAFAYETTE.

Grand Opera House (B. F. Caldwell, manager): Haverly's Home Minstrel, 11th, gave a fair performance, but were not greeted by as large a house as is usually seen at this class of performance in this city.

TERRE HAUTE.

Naylor's Opera House (Wilson Naylor, manager): The Strakosch English Opera co. rendered Faust in a fair manner to a good audience 10th. Edwin Arden in Eagle's Nest, 11th, 12th and 13th, played to good business at reduced prices. Mr. Arden has surrounded himself with a good co. and received much applause for his very fine and conscientious acting. Tony Denier 20th.

Items: Your correspondent had a very pleasant chat with Mr. Smith, manager of Eagle's Nest, who is a warm friend of THE MIRROR, and who, by the way, is the father of Mr. Arden. Wilber's Lyceum co. which was here last week, played nightly to standing-room only. The gross receipts for the week at ten and twenty cents running over $1,000. The name of John R. Hager's new play, has been changed from A Cocked Hat to A Swell Affair, and will be produced, for the first time, at Naylor's, 18th.

LOGANSPORT.

Dolan's New Opera House (William Dolan, manager): Wilber's Dramatic co. filled the house to overflowing the entire week. Low prices. M'liss, Two Orphans, Phœnix, Carrots, Hidden Hand, Fanchon and Divorce. Eunice Goodrich and Frank Peters in leading roles.

IOWA.

DES MOINES.

Grand Opera House (W. W. Moore, manager): A Night Off was presented to a large and well-pleased audience 8th; M. B. Curtis, in Spot Cash, to a large audience, 10th. Kiralfys' Black Crook to a large and appreciate audience, 11th, and no doubt will play to a packed house to-night (12th). J. B. Polk, 27th; John T. Raymond, 29th; Murphy and Mack, April 1; W. J. Scanlan, 2d and 3d, and Gilmore's Band May 10. This has been a prosperous month for Manager Moore.

KEOKUK.

Bookings are being rapidly made under the new management of the Keokuk Opera House, and we are promised by Mr. Craig a fine line of attractions.

THE MIRROR has the largest circulation of any dramatic paper in the city, and can be found on the news-stands of D. G. Lowry and J. T. Higgins.

COUNCIL BLUFFS.

Dohany Opera House (John Dohany, proprietor): The Juvenile Mikado co. attracted only a small house 5th. Certainly merited better reception. However, the matinee, 6th, was one of the largest ever seen in this city. M. B. Curtis and co. first appearance in Spot Cash, 9th, to packed house. Every one delighted.

CEDAR RAPIDS.

Opera House (Noxon, Albert and Toomey, managers): St. Luke's Hospital was given a benefit 8th. The best local talent in the city was on the varied programme. Local Manager Harry C. Noxon tendered the house and its employes gratuitiously. Amount realized $1,000. A Night Off, 11th, was greeted by a large and enthusiastic house.

DAVENPORT.

Burtis' Opera House (Howard Burtis, proprietor): Rehan's co. in A Night Off, 9th, to a large audience. Patti Rosa in Bob and Zip 13th, evening and matinee, M. B. Curtis 18th and 19th.

BURLINGTON.

Grand Opera House (R. M. Washburn, manager): Salvini and his excellent co. presented the Outlaw, 12th, to a splendid audience, rivalling in numbers and character any the house has held during the present season, and one so royally entertained the house has never held.

Items: THE MIRROR correspondent was honored by a pleasant call at his place of business from Mrs. Augusta Foster, of the Salvini co.—A number of people from Keokuk, Fort Madison and other neighboring cities came here to see and hear Salvini.

OTTUMWA.

Lewis Opera House (Conn Lewis, manager): M. B. Curtis, in Spot Cash, 11th, to the best audience of the season.

Turner Opera House (Hugh Lanning, manager): The Vincent Comedy co. remained another week to good business.

CLINTON.

Davis Opera House (E. M. Davis, manager): Patti Rosa in Bob, 11th, to good business. Delighted audience.

DUBUQUE.

Opera House (Duncan and Waller, managers): Patti Rosa, 9th, to a full house; 10th, slim. Beginning of Lent told on second night. Miss Rosa is a clever little actress and a great favorite with Dubuque people.

OSKALOOSA.

Masonic Opera House (G. N. Beechler, manager): Renfrow's Pathfinders, 6th, gave a pleasing entertainment to good business. M. B. Curtis in Spot Cash 12th, to fair house. Audience well pleased.

KANSAS.

TOPEKA.

Grand Opera House: One of the largest houses of the season assembled to hear Salvini in the Gladiator, 8th. The acting of the star was fully up to his superlative standard of excellence, and the supporting co. was superb. Taken as a whole, it was perhaps the greatest dramatic event in the history of Topeka. Still, I am not sure that an equivalent was given for the two dollars which was demanded as the price of a seat in the parquet, and most of those who paid it were, I think, of the same opinion, too; for polyglot drama, while a novelty, is not altogether pleasing. The Mapleson (?) Opera co. headed by Alma Fohstrom, in Lucia, 10th, to very large house of course as it was another "society event." The daily *Capital*, which remained quiet and uncomplaining under the infliction of a bogus Madison Square co., was goaded to fury because of the alleged unsatisfactoriness of the production of what is always a dreary opera at best, and especially bewails the total absence of the advertised moral ballet, or as the daily *Commonwealth* called it, "the ballet advertisement." If the scribes of the *Capital* and *Commonwealth* would read THE MIRROR they would keep themselves better informed on the merits of the cos. coming to Topeka, and would not write so much nonsense that they are forced to take back and apologise for the next day. In defiance of the *Capital's* opinion to the contrary, I think that the past week has been the most prominent and satisfactory week in the dramatic history of Topeka, and that the local manager deserves great credit for affording us such a treat.

Crawford's Opera House (L. M. Crawford, manager): Return of the McFadden Boston Double Uncle Tom's Cabin co., 6th, whatever that title may signify. The troupe had not altered perceptibly from what it was on its visit a few days before; still, as prices were not raised we had something to be thankful for. Baker and Farron in A Soap Bubble, 8th, to a very good business; all the more significant as they played in opposition to Salvini. J. K. Emmet as Fritz in Ireland 10th, to a large house in spite of the opera. Indeed, Manager Crawford came through the week very largely ahead of what most people might have supposed from the array of counter-attractions he had to combat, and again seemed to justify the claim that he is a "mascot manager."

FORT SCOTT.

Opera House (W. P. Patterson, manager): J. K. Emmet appeared in Fritz in Ireland 6th, to good business. Of course Emmet pleased the audience, while the co. was uniformly good. A heavy rain just before the doors opened affected the business of Baker and Farron 11th, still there was a good-sized audience. Gracie Emmet was suffering with a serious cold, and could not do herself justice. Joseph Proctor 17th, 18th; Katie Putnam, 23d; Mendelssohn Quintette Club, 24th; Madam Fry's Concert co., 30th.

NEWTON.

Ragsdale's Opera House (Ragsdale Brothers, managers): The Stirk Family and Jolly Voyagers to a fair sized audience 6th. The Stirks in their bicycle acts are very clever and were well received.

LAWRENCE.

Bowersock's Opera House (J. D. Bowersock, proprietor): Baker and Farron in A Soap Bubble, to fair business 9th. Performance very funny. Despite bad weather and many good attractions of late, J. K. Emmet drew a packed house 11th. Audience was highly entertained. Boston Ideals, 29th; Bunch of Keys April 6.

GARDEN CITY.

Rink Opera House (W. J. Burgess, manager): The Simon Comedy co. has just terminated a remarkably successful engagement of nine nights, giving two matinees, with a change of programme nightly. Mr. Simon is a great favorite and while here the Knights of Pythias of which order Mr. Simon is a member, through Manager Burgess presented him with a handsome watch chain bearing the insignia of the order. Although Mr. Simon was taken completely by surprise, he responded in a very happy manner.

WICHITA.

Turner's Opera House (L. M. Crawford, manager): The Mikado drew full house again 6th, the proceeds going to a worthy man was seriously injured during the G. A. R. encampment.—J. K. Emmet had the largest house of the season 9th and pleased all with the exception of the editor of the *Daily Eagle*, who probably had a grievance.

First Street Theatre: New faces this week are P. C. Foy, Connors and Connelly, Lena Rivers, Mabel Grey, and Kitty Gerry. Business continues good and the proprietors are correspondingly happy.

Items: L. M. Crawford gazed on the big crowd 9th.—The Mikado co. visits Kingman, Kas., 12th.—Genial Gene Schattner is the power behind the throne at the First Street, and Prof. John Wilson leads the orchestra

EMPORIA.

Whitley Opera House (H. C. Whitley, manager): J. K. Emmet 9th, appeared before a large and appreciative audience in Fritz in Ireland. The performance was very good.

KENTUCKY.

LOUISVILLE.

Macauley's Theatre (John T. Macauley, proprietor): Janish in Andrea created a most favorable impression, exciting the highest praise from the local critics, but failed to attract more than ordinary business. Co. with one exception good. Frank Norcross is totally unfitted for leading society parts. The Florences, 15th; Salvini, 10th.

Masonic Temple Theatre (Whallen and Bourlier, managers): Camilla Urso gave one concert 9th, to a good house. The programme was varied and exceptionally well rendered. Atkinson's Peck's Bad Boy finished the week to medium business. The piece, through frequent repetition, has grown tiresome, and the horse play required of the performers in this co. is beneath their abilities. Henry Chanfrau in Kit, 15th.

Harris' Museum (P. Harris, proprietor): Two Nights in Rome, by Horace Lewis and co., drew satisfactory business, and caused favorable mention for an even performance. Nobody's Claim, 15th.

New Grand Theatre (J. P. Whallen, proprietor): Arizona Joe in Black Hawk, a border play of the typical kind, pursued his gory career in the presence of large audiences. Silbon's Cupid co., 15th.

Items: W. H. Meffert, of the Masonic, is again about after a severe illness.—Tommy Barnes, the pugilist, had Demarest, of the May Adams co., arrested, claiming salary due for former services. He got judgment.—Signor A. De Vivo is here representing Salvini.—John C. Freund does a very natural bit of acting as the Minister of Police in Andrea. Although on the stage in only one act, his performance is distinctly a feature of the rendering of the play.—Baseball feeling is awakening as Spring approaches; Louisville will have a good club.—Henry Burch is giving the Macauley patrons good music. His "Mexican Serenade" on the mandolin, with orchestra accompaniment, was nightly encored during the Janish engagement.—Manager Macauley is confined to his room by sickness.—Hal Mathers, formerly treasurer of the Museum, is doing a big business at his cosy little billiard-parlor. Blance Milam, who joins the Janish co. here, takes the place of Ella Salsbury. The latter lady gave a finished rendering of a rather risky part.—Photographs recently received here of members of the D'Oyly Carte Mikado people, find a ready sale, especially those of Geraldine Ulmar, a special Louisville favorite. Forbes Robertson's counterfeit presentment is also in demand.—S. H. Friedlander, associated with numerous amusement ventures, formerly manager of the Masonic and an authority on theatrical matters, is now the *Commercial* critic.

HENDERSON.

Opera House (R. E. Cook, manager): Minnie Maddern, 6th, in In Spite of All; house literally packed. Miss Maddern's portrayal of Alice Clandenning was a revelation to the many who had seen her in former years. She was favored with several recalls. Her support was exceptionally good. Messrs. Sullivan and Scott and Mlle. Nadia deserve special mention. The Mme. Frey Concert co. entertained a large audience 9th. Very talented co. and deserving of success. John T. Raymond 11th presented For Congress to a very enthusiastic audience. Kersands' Minstrels, 12th, played to one of the largest houses of the season.

Drift: Ed Trail was here the early part of week billing for Tony Denier.—Mr. Raymond was unable to produce The Magistrate, stage being too small—THE MIRROR is now for sale by our popular newsdealer, Phil F. Holloway.

MAINE.

PORTLAND.

Theatre: Two well-filled houses greeted George S. Knight and his charming wife, 8th and 9th, and Over the Garden Wall was most welcome. Bronson Howard's charming work, Young Mrs. Winthrop, by a Madison Square co. under the management of George Samuels, did a good business 12th and 13th. Etta Hawkins as Edith, the blind girl, was delightful. Miss Cameron as Constance was very good indeed, while the rest of the cast were clever people and the performances were artistic and thorough.

City Hall: The grand finale in the popular Stockbridge course took place 11th, and the Boston Symphony Orchestra, assisted by the Haydn (local) Society, made a strong attraction.

Briefs: Steve Corey is being puffed for his conscientious work with the Lizzie Evans co.—George W. Sammis, the handsome manager of Young Mrs. Winthrop co., was after a clue while here, and was most agreeable when he got the tip. Gus Kammerlee was here with the Knights.—Henry De Mille, of the Madison Square Theatre, supervised the performances of Young Mrs. Winthrop.—THE MIRROR'S editorial on "Dressing-Rooms" demands the attention of every manager in the country, for surely the accommodations(?) vouchsafed respectable artists in some provincial towns are not fit for dog-kennels.

MASSACHUSETTS.

FALL RIVER.

Academy of Music (Thomas R. Burrell, manager): The second engagement of T. P. W. Minstrels, 12th, drew a packed house notwithstanding that it was the beginning of Lent. The performance pleased very much, although the Nelson Family, who have not been with them for some time, were missed. Barry and Fay, 19th; Young Mrs. Winthrop, 20th; White Slave 23d and 24th.

Items: Will J. Duffy dropped in to see us about Lizzie Evans the middle of the week.—Hugh Fay will join Billy Barry and co. here 19th.—Lizzie Evans jumps from Lewiston, Me., to this point St. Patrick's Day, cancelling Bath, Me., in order to do so.

CHELSEA.

Academy of Music (James B. Field, manager): The Knights in Over the Garden Wall 12th, to good-sized house. George W. Munroe being ill the part of Our Bridget was essayed at short notice by M. Heppard, and an unknown, not on the bill played Heppard's part of Moses Wrangle.

LOWELL.

Music Hall (A. V. Partridge, proprietor): Young Mrs. Winthrop 8th; empty benches. H. C. DeMille was a capital Buxton Scott, and Emily Maynard's Mrs. Dick bright and pleasing. Barrett as Hernani 9th, to large and fashionable audience. Frank Mayo gave the fifth and sixth performances here this season of Nordeck to very large houses 12th and 13th. Irish Aristocracy, 18th; Mather as Pauline, 19th; Stetson's Mikado No. 1, 25th.

Items: The first of a series of cheap Sunday concerts took place 14th at the Skating Rink, when the Marion Osgood Concert co., all females, gave a good programme to about 400 people.—The Kindergarden is booked for Huntington Hall, 29th and 30th.

HOLYOKE.

Opera House (Chase Brothers, managers): Billy Barry with a fair co. gave Irish Aristocracy 8th, to good business. Campbell's White Slave was well received 10th, by a large audience. Ada Gray in East Lynne 12th, played to a very small house.

ATTLEBORO.

Wamsutta Opera House (H. B. Davenport, manager): The Dalys in Vacation 8th, to fair business. Frank Mayo, in a return engagement, with Nordeck, to standing-room only 11th. Pavements of Paris, 18th.

PITTSFIELD.

Academy of Music (William H. Lawrence, manager): Atkinson and Cook's Dramatic co. have just finished a very successful week. Large houses every night. Floy Crowell is very popular here. Stetson's Mikado, 10th.

SPRINGFIELD.

Gilmore's Opera House (W. C. Le Noir, manager): Denman Thompson in Josh Whitcomb, 8th. Uncle Josh has not yet worn out his welcome and consequently had a crowded house. J. B. Polk's Mixed Pickles, 10th, drew a poor house, because the local papers held up their hands on its previous visit with true New England honor at the suggestion of irreverence, in that a clergyman is made a scapegoat. Bartley Campbell's White Slave, 11th, had a fair house, and was finely presented both as to scenery and acting. Lawrence Barrett's Hernani, 12th, drew the usual cultured and critical audience, and it found much to praise and little to condemn.

Item: A local male quartet rendered the serenade selections incidental to Hernani.

NORTHAMPTON.

Opera House (George S. Whitbeck, manager): Billy Barry's co. in Irish Aristocracy, 9th, to a good house. Billy Barry as Mulcahey and George H. Wood as Muldoon carried the house by storm. Kennedy's Jolly Jowlers, 11th, 12th and 13th; poor business. Co. fair. Low prices.

NEWBURYPORT.

City Hall (George H. Stevens, agent): The Hungarian Gypsy Band, assisted by the Schubert Quartette, 8th, under G. A. R. management, to a large business. Return engagement.

HAVERHILL.

Academy of Music (James F. West, manager): Return engagement of the Hungarian Gypsy Band, 9th; large house. Mr. and Mrs. George S. Knight, 11th, packed the house. Audience delighted. Atkinson's Aphrodite co. 25th; Bennett and Moulton' Opera co., No. 2, 29th, week.

LYNN.

Music Hall (James F. Rock, manager): It is estimated that nearly 10,000 people attended the eight performances of the Bennett and Moulton Opera co. last week.

BROCKTON.

City Theatre (W. W. Cross, manager): Lawrence Barrett's co. gave an uneven performance of Hernani to a large audience 8th. T. P. and W.'s Minstrels played a return engagement to a large and well pleased audience 11th; Floy Crowell's co., 15th, week.

People's Theatre: The Kindergarden co., headed by the promising young comedian, Stanley Macey, did the best business of the season at this house week of 8th. George Bruening is making a decided hit with this bright co.

Items: Miss Forrestor (late of the Rag Baby co.) replaces Miss Mann in the Kindergarden co.—During the performance of Hernani, George Thrasher, who runs the curtain, met with a painful accident. It was after the finale of the fourth act. The curtain had descended and the signal given for it to rise, but it did not move and upon investigating the cause, they found Mr. Thrasher in an unconscious heap on the floor, the crank handle having broken and struck him, causing a serious wound.

LAWRENCE.

Opera House (William P. Merrill, manager): Young Mrs. Winthrop drew a small but select audience 6th. A good house greeted Mr. and Mrs. George S. Knight in their comedy, Over the Garden Wall, 10th. Billy Barry's Irish Aristocracy, to fair business 13th. George H. Wood appeared in the role of Muldoon, but will be replaced by Mr. Fay the first of the week. W. L. Lacy joined the co. at this point. Bennett and Moulton's Opera co. week of 15th.

WALTHAM.

Music Hall (W. D. Bradstreet, manager): Mr. and Mrs George S. Knight drew a good sized house 13th in Over the Garden Wall. Everyone pleased. The illness of George W. Monroe necessitated the part of Bridget being done by another member of the co. at short notice; George's inimitable laugh and catchy songs were missed.

Ticks: I hear much adverse comment as to the course pursued by T. P. and W.'s Minstrels in this city in billing attractions which did not appear. In some co's, under certain circumstances, this would be thought but little of, but just why a recognized first-class organization like this should advertise people who were conspicuous by their absence, when no pecuniary benefit would accrue, is hard to account for.

WORCESTER.

Theatre (Charles Wilkinson, manager): The past week has been very good—in fact one of the best of the season—Frank Mayo in Nordeck opened it with good house followed by the Dalys in Vacation and the White Slave closed it with three performances to full houses. Modjeska 18th; she plays the Two Gentlemen of Venice. William Redmund and Mrs. Barry play Midnight Marriage 19th and 20th.

MICHIGAN.

DETROIT.

Detroit Opera House (C. J. Whitney, manager): Clio was the attraction last week, and had a good run. Called Back 15th, week; Robson and Crane, 22d, week.

Whitney's Grand Opera House (Charles E. Blanchett, manager): Breadwinners this week, with matinees daily.

Squibs: Mr. and Mrs. Fred C. Whitney left Tuesday for Colorado to be absent two months.—P. J. Toomey, one of the lessees of Greene's Opera House, Cedar Rapids, Iowa, spent a few days in the city last week, the guest of Bartley Campbell.—Mrs. C. O. White left for a Western trip last week.—The Dime Museum, since managed by Walter Robinson, has very much improved in tone and is now styled the People's Theatre. The Sunny South is the stage attraction this week.—Mr. Maxwell, proprietor of Maxwell's Uncle Tom's Cabin, which recently stranded here, stated that he has lost $2,000 in the last six months.—Louise Davenport (Mrs. W. E. Sheridan) left the Clio co. Saturday night. She went to Chicago to join her husband, when they both start for California. Mary Mills succeeds her as Lucia. —The orchestra of White's burned Theatre and the Director, Prof. Mark Keintz, who met with with quite a loss by the fire, will be given a testimonial concert at Schwankafsky's Hall 23d. The orchestra and other musicians will officiate.—Mary Maddern, of the Salvini co., is not the mother of Minnie Maddern, as stated by the New York *Herald*. Minnie's mother died in St. Louis nine years ago. She was the first wife of the late Thomas W. Davey.—It is now safe to make mention that managers will find three first-class theatres in Detroit with which to make bookings for next season. Traugott Schmidt, a Detroit millionaire, has just made arrangements with Charles A. Shaw to convert the High School building, opposite the Brunswick Hotel, into an office building and theatre. Mr. Shaw will manage it and will have it open in September. J. M. Wood, the Chicago architect, will do the remodeling, and will arrange it to seat 2,000 people. Al Davidson is reported to be the Manager's choice for Treasurer. The cost of making the changes will be over $40,000. C. J. Whitney, determined not to be left entirely, has about settled a contract with the Bagley estate to build a new theatre on the southeast corner of Bates and Congress streets, to be opened in September also. Seating capacity, 2,000. The fittings of Whitney's Grand will be used in the interior.

GRAND RAPIDS.

Powers' Opera House (W. H. Powers, manager): A fair-sized audience laughed at Roland Reed's Humbug 9th, and not without cause, as there are some very funny situations introduced during the action of the play. The support is somewhat poorer than Mr. Reed generally surrounds himself with. The introduction of selections from The Mikado was the red-letter feature of the performance. Starr's Opera co. 22d, week.

Redmond's Opera House (William H. Powers, manager): A Rag Baby drew well 12th and 13th, and like all of Hoyt's pieces pleased the audiences. The co., in its entirety, is not as strong as the one that previously presented the piece here. John T. Craven played Sport very satisfactorily, and this is highly complimentary when we consider the fact that Frank Daniels has played the part here. Marion Elmore, as Venus, introduces a clever voice, and some remarkable fine dancing.

Chips: Sackett and Wiggins' Dime Museum is doing a remarkably good business, the result of fine management.—Chang, the Chinese giant, Admiral Dot and Major Atom are the principal attractions.

BAY CITY.

Walton Hall (John Buckley, manager): A. O. Miller and wife, assisted by a couple of school-girls, played The Three Widows 11th and 12th, and have announced for 13th, but I hardly think they will play. Last night they played to about $12.

JACKSON.

Assembly Opera House (J. A. Wilson, manager): The past week has been taken up with a round of comic opera by the Starr Opera co., presenting The Mascotte, The Mikado, Chimes of Normandy, Billee Taylor, Girofle-Girofla and Olivette to an ever-increasing and well pleased audiences. On several nights 1,200 and on Saturday 1,500 people attended. As to lyric ability, the Starr co. may not compare with many of the high-priced organizations, but much superior to many that have claimed a great deal more for them than he has. Although no vocalists of extraordinary ability are presented, May Duryea, the prima donna, is a hard worker and tries to please, and so with the rest of the co., principals and chorus.

MINNESOTA.

ST. PAUL.

Grand Opera House (L. N. Scott, manager): Robson and Crane in Comedy of Errors week of 8th, seven performances, crowding the house to its full capacity night after night. This has been the greatest attraction and most gorgeous spectacle ever presented in this city.

Olympic Theatre: Wellesley and Sterling Dramatic co. presenting The Danites. This is a neat little co. and gives a good performance. Attendance good.

MINNEAPOLIS.

Grand Opera House (J. F. Conklin, manager): J. C. Duff's Mikado co. has occupied the entire week, giving seven performances of that delightful opera. This was our fourth assorted co. playing the same opera, and I am afraid that the inferior cos. that were first on the ground caught the most money, for the Goodwin, Carleton, and Juvenile Mikado cos. played to better business than the Duff co., unless it be the little folks, who did not draw remarkably well. The cast of the present visiting co. is superior to all the others when the individual merits of members is considered, and the scenery is the prettiest we have been shown; but the performance taken as a whole, dragged a little, though it was hard to see why. Hilliard, Ryley, Whiffen, Gus Hall and Vernona Jarbeau all did good work, and the Katisha of Zelda Seguin was sung as I have never heard it sung before.

Item: Gus F. Hall, after a long service with leading opera cos. as baritone, settled down in Minneapolis to teach and sing until this past season, when he went back to the stage and appeared before us as the Mikado himself. His singing was excellent, but the dignity with which he invested that royal personage was terrible.

MISSOURI.

KANSAS CITY.

Coote's Opera House (M. H. Hudson, manager): Mendelssohn Quintette Club, 10th, to small house. Juvenile Mikado to only fair business, 11th, 12th, 13th.

Gillis' Opera House (Corydon F. Craig, manager): Mapleson Opera co. in Carmen, 8th, and Faust, 9th, to excellent business. Return of Baker and Farron, in Soap Bubble, to packed house, 10th. Harry Miner's Silver King to only medium houses, 11th, 12th, 13th.

Walnut Street Theatre: Arrivals week of 15th: The Victorelle, Ed. C. Langley, Kate Cummings. Closing: Mr. and Mrs. John Burton, John Lord, The Phoites, Fisher and Clark, Lottie Burton.

Coliseum Theatre: Arrivals week of 15th: John Klots, Sherwood and Williams. Closing: Bertha Florence, Moreland and Nixon, Barney Mullally, Millie Aimee, Donaldson Brothers.

Kansas City Museum: Following attractions in the curio hall for the week of 15th: Little Cavalier, Albino Lady, Bohemian Glass Blowers, Professor Sucklings' Marionettes, Captain Ureck, Hungarian giant, Madam Ureck, Circassian; Nena Delmato, snake charmer; Ada Amor, rifle shot. In the auditorium, Kathleen Mavourneen. The stock co. is a good one.

Items.—At the conclusion of the performance of Soap Bubble, by Baker and Farron, at the Gillis Opera House, 10th, they were escorted to the Kansas City Lodge of Elks, where a reception was tendered them. T. J. Farron acted as master of ceremonies, and his witty remarks and bright sayings had the effect of keeping the house in a constant roar. Baker and Farron have always been great favorites here, and the reception given them Wednesday night only assures them of their welcome to this city. Mrs. Charles Seewir, of this city, joined them here to take a soubrette part.—From March 15 the Coliseum ceases to run a stock co. and is now strictly variety.—Ed. Gatiord, of the Palace Theatre, and Jack Perry, of the Club Theatre, Los Angeles, Cal., were in the city last week.—Francis Lackner and Herman Hill, of Chicago, were in the city last week negotiating for a stock co. and selecting a site for the panorama of the Battle of Chattanooga. Expected to be open August 1.—J. S. Raynor, manager of the Walnut Street Theatre, has gone to Mt. Clemens for his health.

SEDALIA.

Wood's Opera House (Charles H. Collins, manager): Small audiences came out to see Joseph Proctor in Virginius and Nick of the Woods, 10th and 11th. To say the least, Mr. Proctor is a great physical disappointment as Virginius, and ought by all means avoid playing it where the lamented John McCullough has been seen in it. The contrast places him at too great a disadvantage.

ST. JOSEPH.

Tootle's Opera House (F. F. Schrader, manager): Salvini, in The Gladiator, 10th. Business fair. Undoubtedly one of the finest dramatic feasts that we have had in a long time. Mapleson's Opera co. to only moderate business, 11th. Carmen was the bill, with Minnie Hauk, Ravelli, Del Puente and Dotti. Splendid performance. Patti Rosa comes 20th; Mixed Pickles 30th and 31st.

Items: The weather was very bad Mapleson's night.—A delegation of the St. Louis lodge of Elks will be in town to-morrow (13th) to initiate a lodge of the Order here. The St. Louis lodge has a charter list of thirty of our best young men, and as very great care has been used in the selection of its members it will be a credit to the Order. Handsome club rooms will be fitted up in the Opera House building, and the St. Joseph boys will be pleased to entertain the visiting members who may be in our city from time to time.

MACON.

Wright's Opera House (P. M. Wright, manager): Joseph Proctor appeared, 15th, to a full house. He does Nick of the Woods excellently, and the audience was more than pleased with him and his support. Vercelius Opera co., 10th and 11th, to enthusiastic audiences. Louise Vercelius deserves especial notice.

JOPLIN.

New Joplin Theatre (H. H. Haven, manager): The Edwin Barbour Dramatic co. opened, 8th, for one week at cut prices. Good business.

LOUISIANA.

Burnett Opera House (O. C. Bryson, manager): Lilian Olcott and an excellent co. gave a fine performance of Lynwood, 6th. Harry Miner's Silver King co. (F. C. Bangs) to good house, 8th. Performance gave universal satisfaction.

Items: I. N. Bryson, Jr., the talented journalist, is the new treasurer of the Burnett.—THE MIRROR has lots of readers here who cannot wait till the paper comes in at Howden's popular news depot.

NEW HAMPSHIRE.

MANCHESTER.

Manchester Opera House (E. W. Harrington, manager): Billy Barry in Irish Aristocracy drew a fair house 12th. The Gilbert Opera co. in The Mikado 13th, matinee and evening, to good houses.

NEBRASKA.

OMAHA.

Boyd's Opera House (Thomas F. Boyd, manager): Jeffreys Lewis played to good business, [illegible] also 8th, giving Forget-me-Not three times [illegible] macy once. In the latter she was not [illegible] the former very much indeed. Kiralfys' Black [illegible] packed the house, 9th and 10th, but did not arouse [illegible] enthusiasm.

NEW JERSEY.

JERSEY CITY.

Academy of Music (William Henderson, manager): The Prisoner for Life drew only medium business [illegible] last week. Romany Rye opened 15th for three nights to light business. The co. is an excellent one under the management of Messrs. Lehnen and Bateman, but [it] has been here so often that it is becoming worn. Louise Pomeroy 18th, 19th and 20th in Romeo and Juliet and Hamlet. Next week, instead of [illegible] er's Wife co., as previously announced, [illegible] Philadelphia Church Choir co. will present The Mikado for six nights and Saturday matinee. This co. advertises forty voices in the chorus and promises a superb production of the "Kohmaut."

Strays: Waring's Theatre is doing a good business in Hoboken. May Estelle, supported by an excellent stock co. is giving her repertoire to pleased houses. Among those worthy of favorable mention are Ed. Clifford, J. W. Macready, W. C. Bryan and James Riley. —Mr. Waring informs me that his arrangements and contracts are almost completed for the immediate construction of his new theatre.—Charles DeKross will organize a Streets of London co., opening in Chicago Sept. 1.—Harry Mitchell is [illegible] at Waring's this week.—Furaman and Leary have opened a circus here in a building until recently used as a skating-rink. They will play combs. all Summer at twenty-five and thirty-five cents.

NEWARK.

Grand Opera House (Leonard Grover, manager): Haverly's Minstrels opened here to an immense house. The troupe is a very strong one. On Thursday the Harmonic Society gave a good performance of Verdi's Requiem, under the direction of Walter Damrosch. Large audience. On Friday and Saturday Fred Warde appears in Virginius, Lady of Lyons and Richard III. Next week, Rag Baby.

Newark Opera House (Fred. Waldmann, manager): Hallen and Hart's First Prize Minstrels began a week's engagement to a good house. The show is a very good one. Joe Hart tells his funny stories and plays the banjo with his usual success; Fox and Van Auken do wonders on the horizontal bar; the Russell Brothers prove themselves great female impersonators, and Frank Bush is a marvellous mimic. Next week, McIntyre and Heath's Minstrels.

Library Hall (J. W. Redfield, manager): M. J. Gallagher took advantage of St. Patrick's week to produce a drama called Ireland As It Was; or, A Grievous Wrong Righted.

TRENTON.

Taylor Opera House (John Taylor, manager): McIntyre and Heath's Minstrels gave a good performance 10th, to a large house. The Emma Abbott Opera co. gave two performances 13th, presenting The Mikado at the matinee to a large audience. [illegible] as Yum-Yum, was very fine. In the evening The Bohemian Girl, with Miss Abbott as the star, drew the largest house of the season. By request Miss Abbott sang "The Last Rose of Summer" in her usual good style. The two performances netted [illegible]. [illegible] 22d, one week; Denman Thompson, 29th.

ORANGE.

Music Hall (G. P. Kingsley, manager): James O'Neill in Monte Cristo, 6th, to a good house. [illegible] Concert co. 18th; Parlor Match, 29th.

NEW YORK.

BUFFALO.

Academy of Music (Meech Brothers, managers): Week 8th, Joseph Murphy, three nights each of Kerry Gow and Shaun Rhue. Business was excellent and houses the largest he had ever played to here. [illegible] this week.

Court Street Theatre (H. R. Jacobs, manager): Last week John A. Stevens' latest, A Great Wrong Righted, was played to a succession of good houses. This week Frances Bishop in Muggs' Landing.

Adelphi (T. E. Snelbaker, manager): [illegible] Congress of Stars opened to a large house [illegible] during the week; business [illegible] night. May Adams' [illegible] Minstrels, [illegible] this week.

Items: The Stranglers of Paris was the [illegible] last week. Business [illegible] nights crowded. Gray and Stephens [illegible] patrons this week.—W. G. [illegible] managed Joseph Murphy so successfully [illegible] season, will take charge of [illegible] and is now filling his time for the coming season.

ALBANY.

Leland Opera House (Mrs. R. M. Leland, manager): No bookings last week until Friday, when [illegible] in The Black Hussar, came to a packed house. [illegible] audience attended the Saturday matinee, and at the evening performance the house was again packed to the limit. The opera and cast were favorably received; the "Answer in the Stars" is heard on all sides. [illegible] Burgess, 18th, 19th, 20th.

Museum (Jacobs and Proctor, managers): The Australian Novelty co. did one of the largest weeks' business ever seen at this house, and gave a satisfactory performance in every respect. This week [illegible] Markham.

Brevities: John Mackay is visiting at his home in this city.

TROY.

Griswold Opera House (Jacobs and Proctor, managers): The Streets of New York, with [illegible] in the role of Badger, drew good houses last week. The Shaughraun for current week. Next week, Australian Novelty co.

Rand's Opera House: The Bandit was presented in fine style to fair attendance latter half of week. [illegible] ly's American-European Minstrels, 20th.

Grand Central Theatre: New faces [illegible] for current week. New faces: George Dixon, [illegible] and Alton, Annie Boyd, Frank and Fanny Davis and Mat Haines.

Items: Joseph Chase, [illegible] would, has been transferred to the [illegible] latest addition to Jacobs and Proctor's [illegible] Frank Bishop.—[illegible] debut in Terry, the Fox, an Irish drama [illegible] at Rand's, 19th and 20th.—[illegible] his thanks to your correspondent [illegible] for his remembrance. [illegible] sincerely hopes to have the pleasure of [illegible] praise of Charles Mackay, the young Troy [illegible] was read with pleasure by friends in this city.

ROCHESTER.

Academy of Music (Jacobs and Proctor, managers): Pauline Markham, supported by Randolph Murray and a fairly good company, appeared in The Two Orphans four nights; Led Astray, one night, and East Lynne, one night, last week, to good business. Miss Markham was an agreeable surprise to those who had only seen her in burlesque. Randolph Murray is an excellent young actor and made a most favorable impression. This week Austin's Australian Novelty co.

Grand Opera House (P. H. Lehnen, manager): Miss Barlow's friends turned out in force at her benefit 9th. One of the best performances given here this season was that of The Black Hussar, by the McCaull Opera troupe, 10th. The house was packed. Kate Castleton appeared, 11th, 12th and 13th, in her new creation, Crazy Patch, to good audiences. This week The Stranglers of Paris, at low prices. May Blossom 22d, 23d and 24th.

Casino: Lilly Hall's burlesque troupe did so well last week that they have been retained for this.

WATERTOWN.

City Opera House (E. M. Gates, manager): The Madison Square Rajah co. played to a crowded house, 8th, and gave most genuine satisfaction. Little's World co. played to a crowded house, 9th, and in the way of stage effect gave the patrons of the house an agreeable surprise. Gus Williams, in Oh, What a Night! played to standing room, 13th. Fowler and Warmington's Skipped by the Light of the Moon, 18th; Box of Cash co., 19th and 20th.

POUGHKEEPSIE.

Collingwood Opera House (E. B. Sweet, manager): Gus Williams, in Oh, What a Night! 8th, to good business, considering bad weather. Best of satisfaction. Haverly's Minstrels gave a first-class performance to a good house, 10th. Little's World co., 20th.

GLENS FALLS.

Opera House (F. F. Pruyn, manager): Harley Merry's American drama, The Argonauts of '49, was presented to moderate audiences. The leading parts were well sustained, and the scenic effects equal to any ever seen here. We are informed by Manager William A. Lavelle, that the company will close the season at Cohoes, N. Y., and reorganize and open at Rochester, April 25. John Stetson's Mikado co., 18th.

OLEAN.

Opera House (Wagner and Reis, managers): Frederick Warde in Virginius, 8th, to a rather light house. However, he gave th[illegible] of satisfaction. Midnight Marriage, with Will[illegible] and Mrs. Thomas Barry in the leading [illegible] house.

Meyer's Hall: Carrie [illegible] ter, 9th, to a light house, [illegible] to one still lighter.

UTICA.

Utica Opera House (Theodore [illegible]): Gus Williams, 11th, in Oh, What a Night! [illegible] house and gave good satisfaction. [illegible] gave a splendid entertainment 13th. [illegible] Modjeska, 29th.

[CONTINUED ON EIGHTH PAGE.]

NEW YORK MIRROR

The Organ of the Theatrical Managers and Dramatic Profession of America.

Published every Thursday at No. 12 Union Square, by THE MIRROR NEWSPAPER COMPANY, Proprietors.

HARRISON GREY FISKE . . EDITOR

SUBSCRIPTION.—One year, $4; Six months, $2.
ADVERTISEMENTS twenty cents per line, agate measure. Professional Cards (3 lines), $3 per quarter. Terms cash. Further particulars mailed on application. Advertisements received up to 1 P.M., Wednesday. Foreign advertisements and subscriptions taken at home office rates by our European agents, The International News Company, 11 Bouverie St. (Fleet St.), London, England; Emile Turquem, 15 Boulevard St. Martin, Paris, France; F. A. Brockhaus, Linkstrasse 4, Berlin, Germany; F. A. Brockhaus, Querstrasse 29, Leipzig, Germany; F. A. Brockhaus, 4-1 Plankengasse, Wein 1 (Vienna), Austria, where THE MIRROR is on sale every week.

THE MIRROR is supplied to the trade by all News Companies.
Make all checks and money orders payable to
THE NEW YORK MIRROR,
Station D, New York P. O.

Entered at the New York Post Office as mail matter of the Second Class.

NEW YORK, - - MARCH 20, 1886.

**** The New York Mirror has the Largest Dramatic Circulation in America,*

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Bishop, L.	Meyer S.
Belgarde, Adele	McAdow, Mr.
Burk, Will H.	Mellon, John A.
Blackburn, Marie C (3)	Montgomery, Robert P.
Bancroft, George	Metcalf, Mrs C. J.
Blaisey, T. W. H.	Moore, Adelaide
Baker, Maude Lee	Mertis, Sam
Baker, Esther	Mitchell, Maggie
Backus, George	McMillen, Joqu
Blakemore, Herman	Marshall, Sam
Burrill, Frank	Murray, Emma F.
Buswell, Ed. A.	Murray, J. W.
Barrett, Russell	Murphy, J. B.
Bradley, Walter G.	Mayer, Fred
Bishop, C. B.	Morrissey, J. W.
Blanch, May	Mitchell, George
Coghlan, Rose	Mann, Miss A.
Crosley, Marti	Milliken, J. B.
Clark, May	Minty, Robert
Cooper, F. C.	Mordaunt, Mrs. M.
Corlette, Helen	McGrath, Frank
Clayton, Estelle	Mack, James
Collins, John J.	Milton, William H.
Cooper, Scott	Meader, F. G. (3)
Clark, W. H. (2)	Morris, J. H. (2)
Corbett, Alex	McNamara, P. J.
Conlon, John	Mitchell, Florence (3)
Craig, Jared F.	Montford, Manager
Clinton, Mrs. Eva L. (2)	Miller, Florence F.
Cornish, G. H.	Morton, Wm. M.
Called Back, Stage Mgr.	Manfred, Louise
Conkling, C. J.	Minor, Charles
Cavallion, Miss Georgie	McWade R. W.
Carleton, William	Murphy, John S.
Cramer, F. C.	Mapleson, Colonel
Central Prize (Mgr.)	Mitchell, Joseph
Cannon, J. E.	Miln, George C. (2)
Coy, John E.	Moore, Flora
Clayton, Max	Miller, Harry
Clay, Cecil	Manypenny, Sara
Castle, Mamie	Marcelles, Kittie (3)
Coleman, Thomas	Mortimer and Weaver
Cohen, Spencer N. (4)	Mayer, Marcus
Cushman, Harry W.	Monico, Fred J.
Coyle, Hugh	McArdle, C. A.
Christie, William C.	Nolan, J. W.
Carver, Dr. W. F.	Nannary, W.
Chaplin, George D.	Nugent, E. J.
Clifton, Harry D. (2)	Owen, Walter
Carlyle, Frank	Osburg, E. S.
Cooper, William H.	Osborne, Rose
Duffy, Will J.	Oakland, F. W.
Drew, Mrs. J.	Osborne, Miss Ger.
Dupont, Emmerly	Oates, Alice (3)
DeRosa, J. (2)	Ottolengui, Helen
Davis, W. E.	Packard, Minnie
DeBrennis, Louise	Peakes, Mrs. J. G.
D'Arcy, H. A. (3)	Perlman, Louis H.
Devere, Elsie	Phelps, Minnie
Davenport, Edgar D.	Pomeroy, Louise
Dickinson, Anna	Paine, Adele (2)
Duffield, Pauline	Pickmann, G. H.
Darrell, Frederick	Plympton, Eben
Edinge, William	Pendy, John
Emmet, J. K.	Poullett, Geo.
Edwards, Edith	Pringle, C. W.
Edgerly, William	Price, George W.
Elliott, Adelaide	Price, E. H.
Elmore, J. S.	Puerner, Henry
Essey, Alice May	Pell, Katie
Eytinge, Rose (2)	Paul, Frank W.
Evans, Frank (2)	Quigg, J. T.
Eytinge, Harry	Reinert, Edgar S.
Elms, Lillian (2)	Rose, Frank Oaks
Erlanger, A. L.	Robinson, Billy
Fervill, Owen	Rosenbaum, E.
Ford, Charles	Ross, F. McCulloch
Forster, Louise (3)	Roberts, C. W. (2)
Frohman, Daniel	Reeves, M. B.
Fletcher, C. W.	Robbins, F. A.
Ford, F. W.	Rowe, George Fawcett (2)
Frazier, Mgr. Robert	Russell, R. Fulton
Fillion, Col. Robert	Robinson, Ida
Frohman, Charles (2)	Russell, Nina
Freeman, Max (2)	Rosenfeld, Sidney
Fletcher, Samuel	Ryan, John A.
Forsyth, Kate (2)	Strakosch, Max
Forrester, Eva	Siddons, Ida
Fowler, W. W.	Sheridan, Mr
Griffin, Gerald	Smith, J. W.
Glover, James F.	St. Quinten, Lizzie (3)
Goodwin, F.	Solomon, J. H.
Gates, Annie	Strakosch Opera co.
Griebel, L. R.	Slade, S. J.
Gray, Neil	Shine, Giles
Gardner, Lina	Simmonds, Mrs. L. (2)
Gill, William (3)	Scott, William
Gunter, A. C. (3)	Smith, Sidney
Gardner, F. L. (2)	Sanford, Walter S.
Glassford's Minstrels	Saylor, H. M.
Gossin, Leslie	Sullivan, Josie M.
Gilmore, Jack	Smith, H. W.
Graham, C. W.	Sullivan, Joe
Girard, Julien	Sisson, O. P.
Goldenstein, Mamie	Smith, C. D.
Gibson, Frank	Sollie, Ida, Florida
Gardiner, C. R. (5)	Seabrooke, Edward
Granger, Maude (6)	Sothern, Ella
Girard, Marie	Surridge, J. H.
Gill E. R.	Stuart, May
Hawley, Jeffrey	Serrano, Carlos (2)
Hudson, Millie	Tom Thumb, Mrs.
Haye, J. B.	Toulouse, Herbert (2)
Howe, J. P.	Tremaine, Bessie (2)
[illegible], James A. (2)	Tuthill, Ben
[illegible], James (2)	Taylor, H. P (2)
[illegible], Thomas W.	Underwood, A. R.
Hall, John L.	Vern, F.
[illegible]	Von Leer, Sara
[illegible]	Verner, C. E.
[illegible]	Von Stamwitz, Mme.
[illegible]	Vinton, Horace
[illegible]	Vance, C. W.
[illegible]	Webber, Tom
[illegible]	Wood, Katherine
[illegible]	Wade, Lottie
[illegible]	Williams, H. M. (2)
[illegible]	Whelan, M. M. (4)
[illegible]	Wooderson, John L.
[illegible]	Williams, Fred
[illegible]	Wade, May
[illegible]	Wilson, George
[illegible]	Walsh, John
[illegible]	Wainright, Richard
[illegible]	Wainright, Marie
[illegible] (2)	Warren, Hal (2)
Johnson, Lawrence	Wilder, Marshall
Janous, John B.	Watkins, C. A.
Joyce, J. F.	Willard comb.
Jeffries, Minnie	Wait, Marie
Jackson, Ethel	White, F. G.
Kruger, Jacques	Warren, Millie
Kenny, J. C.	Wren, Martha C. (5)
Kunkle, George	Wice, Theo. (2)
Kennedy, George	Walters Comedy, Mgr.
Kirke, Charles	Young, Bing S.
Lynn, B. O.	Young, Mary
Lester, Louise	Yorke, Augusta

Where Right Is Might.

It is, we think, to be greatly regretted that just at this time, when authors and publishers incline favorably toward each other in presence of the urgent need of an International Copyright Law, that a *casus belli* has been sprung upon the fraternity. The issue raised between Mr. Gilbert and the Messrs. Harper we take to be an unfortunate one, as it does in the assertions and assumptions made involving advocacy of a right which is no right and the championship of a wrong which is clearly a wrong, in any shape it may be put.

Simply stated, Mr. Gilbert, having created a certain piece of property which fell in the way of a publishing house and was quickly appropriated and put to use, and, proving remunerative, the errant parties hand over to the owner of the waif a mollifying honorarium, as it is æsthetically named. To this condescension the author objects, and when he exhibits his grieved feelings at this eleemosynary recognition of himself and his work, the whole troop of meretricous paragraphists rush upon him and give him to understand that no such nonsense can be further allowed; that the old saying has been reconsidered, and instead of every tub standing on its own bottom, it is proper now for such tubs as authors to stand by and approve of the new method, by which the said figurative tub is turned upside down. It is this perverted way of dealing with literary property that has flooded the country for more than a generation with all sorts of contraband trash, unhinged public morality, and laid the United States open to a so-called literature let loose and steering to and fro through our journals, our libraries, our pulpits, our courts of law, and vitiated the whole tone of our social manners.

We do not deny in this case that the offending firm have done great things as publishers and encouragers of many works and authors, with a long line of standard books which have constituted a solid and worthy framework to the pursuits of students and the teachings of our schools, academies and colleges. In a word, in a controversy into which they have been drawn the Harpers have considerably derogated from a dignified position. The best amends they can make to the bruise they have given the *amour propre* of authors will be to put forth their acknowledged strength in helping to secure a law which will allow no cause for such clashes from that time forth.

A Crazy-Quilt.

There is an article of rural household equipment, known by the name of crazy-quilt, which, to our mind represents the state of social affairs in this our good town of Gotham, and the procession in honor of St. Patrick on the seventeenth of March brought it before our mental vision with startling distinctness. We are indeed a patchwork, a mosaic of different atoms, differing widely in color, texture, size and strength, but welded together firmly for all that. Our literature is English; our drama English, French and German; our politics Irish and German—mostly Irish; our town a mixture of Paris and London; our speech a compound dialect, with idioms culled from the tongues of various peoples; our habits and customs partaking of all sorts of alien types; our cooking cosmopolitan; our actors polyglot; our musicians Teutonic; our beer ditto. Under the protecting mantle of the stars and stripes nestle divers foreign colonies, even as the fungi and mosses abound under the lordly oak, each in an *imperium in imperio*. We have a circle of Dutch linsey-woolsey and a triangle of homespun cotton; a shred of French silk beside a patch of Irish frieze; a bit of Coventry ribbon neighboring a strip of Welsh flannel. Green and orange, red, white and blue, yellow and black, all commingle in a sort of dissonant harmony—the effect of which, like the music of Wagner, is weird and strange, but yet enticing, and at the bottom concordant. Years hence, when we have learned that it is cheaper and more effective to tear the shreds of disused fabrics into pluff and shoddy and remake them into a new cloth, whole and without seam, than rudely to patch together incongruous articles, we may boast of an homogeneous nation, and, as a natural consequence, a national drama and literature. Our platform may then be a solid slab of American marble, not a mosaic of foreign rublework, and the web of our society be an artistic tapestry and not a crazy-quilt. Till that happy time we must be content to be, like Nanki-Poo, a thing of shreds and patches. Happy in the thought that our crazy-quilt, like charity, covereth a multitude of sins—of other people—and keeps us comfortably warm the while.

A Lost Art.

We have been impressed, of late, in listening to the singing of opera, whether in our own or a foreign tongue, by the falling off—the absolute loss of the manner of singing recitative evident in the performances of vocalists of the present day. Recitative is speaking in musical cadence, and attained its height in the Italian school of the pre-Verdi period. The voice was then accompanied by the double basses and violoncelli only, and even by none but the principal players on those instruments, the *Repiene* being always silent. The accompanists played from a figured bass, and not till the time of Mozart, was this mode ever extinguished by the wind—whether wood or brass. The great musician introduced what he called *Recitative Instrumentato*, in which—occasionally for a few bars at a time, and for special effect only—he allowed the full band to be heard. The singers just talked glibly in music, never striving to show off their voices, but chattered very naturally and freely, as if they were speaking, and the accompanists followed them *calla parte*, with no direction from the conductor, all their vocal effects being reserved for the *instrumentato* and the *aria*. Now the recitative is mouthed in measured time. The notes are swelled and vibrated to show the vocal gifts of the singer, and a distressing monotone is the result. The band is governed by the baton of the conductor, and is, in consequence, heavy in attack and unresponsive. This is especially noticeable in comic opera such as The Merry Wives of Windsor, in which the recitative is more like the intoning of a high mass than the lively chatter of comedy. Costa, the great operatic director, was the last who understood and practiced this style of recitative, and with his death it has faded into one of the lost arts.

Personal.

BARLOW.—This is a picture of Billie Barlow, of the Casino company. Miss Barlow of late has shown herself equal to parts requiring real histrionic and vocal ability. She is pretty and she has a good voice, which cultivation has latterly improved.

GOODWIN.—Mr. and Mrs. Nat Goodwin will leave for Europe on May 26.

MEECH.—John H. Meech, of the Academy of Music, Buffalo, is in this city.

SCHILLING.—Victoria Schilling has been re-engaged for next season at the Casino.

RANDALL.—By late advices from Jacksonville, Fla., Adelaide Randall was lying there quite ill.

THORNE.—Charles R. Thorne, the veteran, is on a visit to relatives in the city. He is in the best of health.

STARR.—Hattie Starr is entirely recovered from her illness and has returned to the Templeton Mikado troupe.

EVANS.—Tellula Evans has made a pronounced hit in the title role of Princess Toto at the Bijou Theatre, Boston.

ENGLISH.—Will E English, of Indianapolis, has been made a life-member of the Elks—the third to have this honor conferred.

HAWORTH.—Joseph Haworth is to appear as Cheviot Hill in Engaged on Saturday night at the Progress Club entertainment.

HENDERSON.—David Henderson, manager of the New Chicago Opera House, is expected to arrive in town to-day (Thursday).

SMITH.—On Saturday last Mrs. Sol Smith left her position in J. B. Polk's company and retired from the cast of Mixed Pickles.

ANDERSON.—Mary Anderson has engaged passage on the steamship *Aller* of the Bremen Line, and will sail for England on June 5.

GOODWIN.—Myra Goodwin is still in the city, where she will remain for several weeks recuperating. Miss Goodwin has been quite ill since the close of her season.

RYLEY.—J. H. Ryley was elected Vice-Commodore of the New Rochelle Yacht Club at the annual meeting of that organization.

MINER.—On Friday last Harry Miner returned to the city from his short trip to Florida. He is brown as a berry and in excellent health.

REYNOLDS.—Walter Reynolds leaves for England on March 27 to open his starring tour in the provinces. He will present his own play, A Mother's Sin.

HALLAM.—Henry Hallam, the leading tenor of the Norman Opera company, is new to this country; but his fine voice and excellent acting are making for him a reputation.

DOLARO.—Mme. Selina Dolaro is lying seriously ill at her home on Twenty-third street, under the care of two physicians. She was taken with hemorrhage of the lungs on Saturday morning.

MURPHY.—Through an oversight, the name of the author of The Ivy Leaf was not mentioned upon the programme at Niblo's last week. Con T. Murphy meekly bears the credit of authorship.

GILLETTE.—At the conclusion of the season of The Private Secretary, about June 1, William Gillette will retire from the stage and devote his time thereafter to play-writing, taking up his residence in Hartford, Ct.

FUND.—A benefit for the Actors' Fund will take place at Niblo's Garden next Thursday afternoon. A long bill, to be participated in by the members of almost all the metropolitan theatrical companies, will be given.

MOORE.—Adelaide Moore's intelligent acting has made a deep impression in Brooklyn. During the past week, while she was playing at the Criterion, it transpired that she is the wife of a wealthy and highly respected Brooklynite.

BIDWELL.—David Bidwell writes THE MIRROR: "My stock company, on its return to New Orleans, received an ovation that was attended with more enthusiasm than I ever saw extended to any company or star in this city."

OLCOTT.—Lilian Olcott, who is at presen starring in the West with considerable success, will make her debut in the Metropolis before the close of the season. Her repertoire includes Galatea, Rosalind, Pauline, Parthenia, Juliet and Viola.

FAIRBAIRN.—Bessie Fairbairn has played leading roles in one of Bennett and Moulton's opera companies for two seasons without losing a single performance. She will take a much-needed rest after June 1, from which date she will be at liberty.

MODJESKA.—On our first page appears a portrait of Mme. Helena Modjeska. This charming actress is having a profitable season and adding new recruits to her already large army of admirers wherever she appears.

KEENE.—T. W. Keene attended the first production of Tom, Dick and Harry at the Lee Avenue Academy, Brooklyn, last week. He occupied a box with his wife and private friends, and was one of those who applauded the Salsbury Troubadours the most heartily.

SANFORD.—The many friends of Harry Sanford, the handsome young business manager for Maggie Mitchell, will regret to learn that he is lying at the Sherman House, Chicago, seriously ill with congestion of the brain. The doctors, however, give hopes of his recovery.

CAYVAN.—The 600th performance of May Blossom was given at Williamsburg on last Saturday evening. In honor of the occasion, at the conclusion of the performance Georgia Cayvan gave a supper party to the company and her friends at her residence in West Forty-sixth street.

KLAW.—On Monday Marc Klaw passed through the city on his way from Philadelphia to Troy, where the company opened that evening. "I have had a hard season of it as regards work," he said to a MIRROR representative, "and now that the glad Spring has come I want to go fishing."

EDDY.—Jerome H. Eddy is the New York correspondent for the Cincinnati *Times-Star* and several other out-of-town papers. He is also dramatic editor of the *Courier* and two other weekly papers. He is, besides, press representative of Barrett, Helen Dauvray, Shadows of a Great City and other attractions.

WOOLCOTT.—Although her name was on the bills, May Woolcott did not play the leading part in The Ivy Leaf at Niblo's last week. Hence the criticisms upon Lizzie McCall's performance were borne by Miss Woolcott. The latter has reassumed the role, and will probably play it until she rejoins Joseph Jefferson in April.

RICE.—Fanny Rice will not travel next season if she can avoid it. She will try to locate permanently in New York at one of the comic opera or comedy houses. Miss Rice has created several roles in comic opera and burlesque, and is, moreover, possessed of a very sweet soprano voice and a charming stage presence.

MOLINELLI.—Florence Molinelli, a young and talented amateur whom Denver society has taken up, will star in special matinees on the Colorado circuit during Grace Hawthorne's tour. The money realized at Miss Molinelli's recent benefit in Denver has been placed in the hands of a committee for disbursement in the young lady's behalf as occasion may require.

Mr. Palmer's Business Methods.

"Look at this circular," said Manager A. M. Palmer to a representative of THE MIRROR, as he handed him a square slip of green paper. On the cover was the name, "The Madison Square Company," and above it was written the information that the company was to open in Quincy, Ill., on March 15, and would play The Danites, My Partner, Private Secretary, Hazel Kirke, M'liss, etc. Other information vouchsafed was to the effect that the company was under the management of Frank Howe, and that the reason it did not carry a brass band with it was because of the "world-wide reputation of the Madison Square company and its management."

"What do you intend doing about it?" asked the reporter.

"All that I can, although that is not very much. I have telegraphed for all the particulars; but the number of these companies is legion, and it would take not only all of a manager's time to prosecute them as they deserve, but a larger fortune than any man I know of in the business can command. From recent cablegrams I see that W. S. Gilbert has published the letter I sent him some time ago, which is as follows:

W. S. Gilbert, Esq.:
DEAR SIR:—I am about to produce your comedy, Engaged, in this theatre for a brief run, and shall send you royalties at the rate of twenty dollars a performance. Will this be satisfactory to you? I have procured copies of the play from Samuel French and Son of this city, and have taken it for granted that as the work is printed you have no objection to its proper presentation. I will remit you direct in care of the Savoy Theatre.
Yours truly, A. M. PALMER.

"The sum I mentioned in the letter is what I understood from McVicker, of Chicago, and others was the royalty originally drawn by the author from the receipts of the play. It has never been my habit to use any author's work without compensating him, and if I had the money I have paid in my time to authors and their representatives it would amount to quite a tidy sum—all that I would want to live on for the rest of my days. In this case the play can be had for fifteen cents at French's, and it was from these printed copies that my company rehearsed. As yet I have received no reply from Mr. Gilbert."

Letters to the Editor.

MISS MADDERN'S MANAGEMENT.

NEW ORLEANS, March 13, 1886.

Editor New York Mirror:

DEAR SIR:—Some time ago there appeared in your paper an item saying T. W. Okey, of Columbus, O., had signed with Miss Maddern for a term of years. Without going into detail, please allow me to contradict same and to say that I am making contracts for Miss Maddern for the future, and she is under contract to C. D. Shepard, of New York, and myself, and no one else. Respectfully yours,

ARTHUR E. MILLER.

DEADHEADS.

VINCENNES, Ind., March 12.

Editor New York Mirror:

DEAR SIR:—In a recent number of THE MIRROR I I read with interest an article concerning deadheads, correspondents, etc. I have since learned that there are in Vincennes more than fifteen persons who carry credentials of various so-called dramatic papers. Two or three of these represent religious papers and four or five purely sporting papers. Their credentials are seldom refused, yet I have heard managers of companies complain of the matter and condemn the town. But the other day, on a railway train, I met one of the princes of theatrical deadheads. He was a nicely-dressed fellow, representing a Philadelphia clothing house. He held credentials of a Kansas City dramatic and sporting paper, and he told me that he used them anywhere; that it "didn't cost him anything to see shows," and that he had never written a line to the paper. His credentials, he said, were recognized anywhere he presented them. My impression is that the best way to put a check upon this sort of outrage is to make dramatic correspondents' credentials worthless unless countersigned by the manager of the opera house. Very truly,

EDWARD HOMER BAILEY.

DRESSING-ROOMS.

BUFFALO, N. Y., March 13, 1886.

Editor New York Mirror:

DEAR SIR:—As a follower of the dramatic profession. I beg to express my appreciation of the article in this week's MIRROR on "Dressing-Rooms." You evidently understand the discomforts which actors and actresses must undergo while arraying themselves for the stage, and it is pleasant to see your paper endeavoring to plant seeds of reform. It is a sad truth that performers are again and again unfavorably affected by the lack of convenience and comfort in dressing-rooms; it leads to carelessness of dress and make-up, and often irritates the performer to such an extent as to cause his work on the stage to be spiritless.

Another evil which is dwelt upon too briefly in your paper, is the lack of proper warmth and ventilation. Actors are frequently compelled to dress and prepare themselves in very cold rooms, and when they come on the stage they are chilled to the bone, though it is expected of them by public and manager that they shall be full of "fire." You will serve both actor and audience by encouraging managers to expend a small proportion of their capital behind the scenes, where the toilers are, whose welfare should certainly be considered as much as the mere on-looker. Very truly yours,

JOSEPH ADELMAN,
Stranglers of Paris Co.

FROM A STAGE DOORKEEPER.

WASHINGTON, D. C., March 15, 1886.

Editor New York Mirror:

DEAR SIR:—In your last edition I notice quite an item on that lonesome and much-abused theatrical servant, "The Stage Doorkeeper," and as I am a weekly peruser of your paper, which, by-the-by, as the Washington darkey would say, "the onlyest" dramatic paper there is, at the same time occupying that not enviable position of stage doorkeeper, I must say that I feel it my duty to write a few lines to show that there are some few exceptions which are the reverse of your criticisms.

The position itself is quite a tedious and unpleasant one, and, as you say, generally filled by old men addicted to bad habits, etc.; which is quite true. The hours are extremely long; twenty-four out of twenty-four, not even a Sunday off(and still car-drivers strike!), salary small, duties innumerable, called upon to do and have anything, expected to know everybody and every place in the city, never supposed to see any out-of-the-way conduct of the different actresses and actors that play at his house—in fact, he fills the place of what might be called the "Business-manager in the Rear." He can be very obliging, and is more especially to the pretty ballet and chorus girls, with whom he feels more at home than the different stars and leading people. Actresses and actors are people who like a great deal of waiting on, and are great borrowers, and people that accidentally on purpose forget to return. It's the doorkeeper who, if he wants to, can attend to their wants, which, like the sands of the ocean, are numberless. It is he whom they come to about mail, baggage, dressing-rooms, hotels and boarding-houses, arrival and departure of trains, etc., but very seldom approached in reference to the different churches, and if so, I am afraid would be at a loss as to what to say, as such places are rarely visited by him. It is he who is made the confidential man by the "dudes" and their wine-imbibing chorus and ballet girls, and the bearer of sweet scented epistles to and fro. I think your comparison of the stage-doorkeeper and lighthouse-keeper is more of a contrast, as each week brings him new faces, plays and customs, frequently foreign languages, and as most of our kind are not expert linguists, it makes the week quite dreary and monotonous, whereas the lighthouse-keeper finds his vigil the same all the year round.

I have stood sentinel at the stage door for the last three seasons, and am but twenty-two years of age, of good habits, never drink, an utter stranger to tobacco in any form, and I think can be spoken of as being quite obliging and courteous by the hundreds of people who have visited our house. I am a good member of the Actors' Fund and Vice-President of the Washington Theatrical Mechanics' Association. Hoping this will find its way into the columns of your reliable paper, and that its readers and members of the profession will endeavor to dispel the prevailing bad opinion of stage-doorkeepers, and not class us as fossils or other inanimate objects, I will conclude by donating $1 as a contribution to the Actors' Fund Monument. I am, sir, yours respectfully,

JOHN M. JONES.
Albaugh's Grand Opera House.

The Usher.

Mend him who can! The ladies call him, sweet. *In Ushering.*
—LOVE'S LABOR'S LOST.

I hear that Osmond Tearle and his wife, when they tour this country next season, will more than likely be managed by Frank Sanger. Tearle and Minnie Conway would be capital people to fill the leading parts in Harbor Lights. The New England rights to this play, by the way, have been secured by Field, of the Boston Museum.

* * *

Some London actresses have adopted the excellent custom of sending their floral gifts to the hospitals. Would it not be a good plan for our favorites to follow their example? When flowers have once gone over the footlights they have fulfilled their mission—public display—and they give little pleasure to the recipients. Instead of allowing them to fade in the dressing-room or parlor, how much better it would be to send them among the poor and suffering, where they would brighten many a pinched face and shed their fragrance in spots that need it. I believe the New York Flower Mission would gladly undertake the distribution of such contributions where they would do the most good? Won't some of my petted and prosperous professional readers act upon this suggestion? The first who consents I shall note as one whose charitableness in this respect should be imitated by others, and she shall have a paragraph all to herself in the following number of THE MIRROR.

* * *

A non-professional friend of mine, while in Rotterdam, recently, heard a trio of Swiss singers whose vocalizing pleased him so much that he will bring them to this city shortly—in fact, they are now on their way. He writes that they are respectively eighteen, twenty and twenty-eight years of age. They have successfully appeared in Berlin, Paris and Dresden. A feat performed by one of the young women is to hold a note for sixteen seconds. They are said to have fresh, powerful voices, and to sing their native songs wonderfully well.

* * *

In regard to the statement that Rhea was to close, I have received the following explanatory despatch from her late leading man:

CHICAGO, March 16.

On the 27th of Februar y James Morrissey placarded that Rhea would close sea son on the 15th of March. On the 3d I telegraphed to you. On the 6th he proposed a reduction of salary. Some of the people accepted these terms. The company continues. Mrs. Wren and I came North. GEO. GE LEAROCK.

This puts a new complexion on the matter, and shows that the telegram from Rhea printed last week told only half the truth. I am informed, by the bye, that Morrissey will only manage the star in New York and a few large cities next season. The rest of the time she takes care of her own affairs.

Booth---Salvini.

One of the greatest dramatic combinations ever gotten together in any country, is now being arranged for by Messrs. Nixon and Zimmerman, managers of the Chestnut Street Theatre and Chestnut Street Opera House, Philadelphia; C. A. Chizzola, manager of Salvini, and Charles H. Thayer, manager of Edwin Booth. The proposition in brief is to have the two great tragedians act together with a supporting company that cannot be surpassed. To this end Louis Aldrich, Louis James and Marie Wainwright have already been engaged, and negotiations are going on to secure John T. Raymond.

"We will open our season," said Manager Sam Nixon to a MIRROR representative, "at the Academy of Music, Philadelphia, on May 3, giving four performances in that city. It is our intention to make this the greatest company that has ever been gotten together. The best people that can possibly be engaged will be secured, and it will be an event in the history of theatricals. The four performances in Philadelphia will consist of two presentations of Othello, with Booth as Iago and Salvini as the Moor on one night, and the the next Salvini as the arch villain and Booth as Othello; one of King Lear, with Salvini as the King and Booth as Edgar, and one of Hamlet, with Booth as Hamlet and Salvini as the Ghost. If we can get Raymond we will have him as as the First Gravedigger in Hamlet.

"By the way, Mr. Dixey," continued Mr. Nixon, turning to the comedian, who was present, "why couldn't you play that part when we come here to the Academy of Music, which we do following the Philadelphia engagement? If you consent I will give you twenty per cent. of the receipts of the night; and the matter can be arranged in such a way that it need not interfere with your work in Adonis. Think it over and let me know.

"There wouldn't be much left to defray expenses for the evening on which Mr. Dixey would play," continued Mr. Nixon, "for I have already arranged to give Booth thirty-five per cent. of the receipts and Salvini thirty-five, which leaves but thirty out of which to pay the other members. Still, it will be the greatest array of histrionic talent that has ever appeared together in this country. There will be four performances, similar to those in Philadelphia, at the Academy of Music here; four the following week in Boston, one in Baltimore, and one in Washington. That is, fourteen performances already settled upon, covering a period of three weeks. Whether we will play any longer than that I do not know."

Brooklyn's Managerial Chess.

The statement published in THE MIRROR last week concerning Hyde and Behman and the Standard Museum was the only correct account given of the matter. Hyde and Behman's lease of the theatre from Wecshler and Abraham has two years to run after this season. Holmes' lease with Hyde and Behman expires this year, and then the partners will turn the Museum into a first-class legitimate theatre, which they will run for the last two years of their lease.

At about the expiration of that time Knowles and Morris' lease of the Grand Opera House with Hyde and Behman will have expired, and the latter will not extend it. On the contrary, they will step from the Standard to the Grand.

Dixey versus Nat.

"The story circulated through the press recently, to the effect that the arrangement by which Nat C. Goodwin is to appear at the Bijou Opera House next season, was made without the knowledge of Messrs. E. E. Rice and Henry E. Dixey, is without the slightest basis of truth," said Manager John F. Donnelly to a reporter of THE MIRROR the other day. "Mr. Rice received due and ample notice from Miles and Barton. It had been his intention to follow the run of Adonis with a lavish production of Conrad the Corsair. This was not acceptable to the managers, and they sent word asking him when his season at the house would terminate. He notified them officially that it would come to an end on July 4. In their communication to the manager of Mr. Dixey, Miles and Barton informed him that the comedian could remain at the house as long as he wished, but that they desired to know what his intentions were, so that they might not be left in the lurch. As soon as they were told, negotiations were at once begun with Nat Goodwin. There is not the slightest ill-feeling over the matter between any of the gentlemen, and all reports to that effect are untrue."

Mr. Aronson's Surprise Party.

An agreeable surprise befell Rudolph Aronson at the conclusion of last Saturday's matinee of The Gypsy Baron at the Casino. Mr. Aronson had been stricken ill before the production of Strauss' new opera, and after leaving his sick bed determined to attend a performance. He visited the theatre accompanied by several members of his family.

For a long while the attaches of the house, as well as the members of the company and the friends of the genial manager, had been occupied in getting up a testimonial in the shape of gold repeater and solid gold link-chain, valued at $500, and it was thought that no better opportunity than his first visit to the theatre after his illness could be found. Therefore, at the conclusion of the opera, the hand some director was kept in his box, to his great surprise, until none but his friends remained in the auditorium. Then the orchestra played a selection, and the curtain went up, revealing the company ranged along the stage.

Director Conried had been chosen to make the presentation, but as illness had got the better of his voice, that pleasant task reverted to Judge Gedney.

In response to the presentation speech Mr. Aronson made but a short reply, saying that he was still too weak for any great exertion; but he thanked his friends heartily for their kindness to him. A cheer followed the manager as he left his box much affected at the unexpected testimonial, while the orchestra struck up a tuneful selection, and Francis Wilson, with all the make-up of the Dutch pig dealer carefully washed from his face, waltzed up the stage with one of the prettiest of the chorus-girls.

Erminie.

The next opera at the Casino will be Erminie, by Harry Paulton and Edward Jablowski, which has already had a run in London of over 150 nights, and is also being played all over the provinces. It is even thought that Florence St. John will go out to star in it. Frank W. Sanger has disposed of all the rights of the opera to Rudolph Aronson. The work is said to be very funny and the story one that gives ample chance for humorous situations.

The scene is laid in France, and the plot deals with the family of a tavern-keeper. A Duke who has not seen his friends for years is on his way to the tavern when he is waylaid by two thieves, who tie him to a tree and carry off his baggage. As chance will have it, they go to the very tavern where the nobleman is expected. Not having seen the Duke for years, and seeing his name on the baggage, the people at the tavern conclude that the two men are the Duke and his valet and treat them accordingly. These two parts are to be taken by the comedians, and as both thieves do nothing but pilfer during their stay in the house the action is very amusing. The opera ends by the rightful Duke being reinstated, but not before he has been arrested on the charge of having stolen from one of the thieves. The work will be put on the stage by the stage manager who superintended the production in England.

In speaking of the change from German to English opera to a MIRROR representative yesterday, Edward Aronson stated that no significance whatever need be attached to it. "The people like a change we think," he said, "but if the opera is not successful, or a whole line of them are not, we can get German opera again if we want it. I think, however, from what I have heard of it, that our new opera, for which the date of production is still away off in the misty future, will be a great success."

Harrigan's Profitable Season.

"We turned away between 400 and 500 people one night last week," said Mart. Hanley to a MIRROR reporter, as he sat in the managerial office of Harrigan's Park Theatre, the other day. "You would be surprised at the way orders for seats come in. They come from away up in New England cities, and the demand has grown to such proportions that I am thinking of arranging to have special trains run to certain cities and back. The other day I had a talk with Sam Carpenter, of the Pennsylvania road, and I think matters will shortly be consummated with that line, anyhow. Not only does this wonderful business beat anything in the shape of box-office receipts Harrigan has ever played to since I have been with him, these eleven years, but it runs away from those of any attraction I have ever handled in my long career as a manager."

"Will a large profit be cleared on the season?"

"Yes, indeed—larger, I think, than Mr. Harrigan or myself had had any idea of. I think the profits will reach $50,000. The company next season will be much the same as this—only a few changes. We are making preparations for the road, and are having a large platform car built for scenery. From here we go to Boston for three weeks, Philadelphia for three weeks, Brooklyn for three weeks, and then, probably, one week in Harlem.

"When that season is over, Mr. Harrigan, Mr. Braham and myself will take a trip of four weeks down South, Mr. Harrigan intending to look up something new in negro life."

Howson versus Mestayer.

John Howson has succeeded in his suit against W. A. Mestayer for arrears of salary, although he does not receive the full amount claimed. The trial took place in the City Court, before Judge Brown, on Monday.

Mr. Howson was engaged by W. A. Mestayer verbally—no witnesses present—to play the part of King Cole in the production of Madam Piper, May 12, 1884. His salary was to be $200 a week for six weeks. Mr. Howson played two weeks, receiving his salary when due.

During the second week Mr. Mestayer approached Mr. Howson with a proposition that he (Howson) should take less salary, as business was not good. Mr. Howson assented, leaving it to Mestayer to name the amount, which, however, he did not do, but sent his representative to Mr. Howson asking him to name a sum. Mr. Howson would not treat through a third party, saying he would see Mr. Mestayer.

Early in the third week Mr. Howson received the following letter:

MY DEAR HOWSON:—I cannot give you so much money with such a loss staring me in the face weekly. I will not ask you to take a smaller salary, such as I could afford to pay, for you would refuse; so after this week I shall get another to fill your place. Thanking you for your kind co-operation with me, and regretting the bad business that forces me to part with you, I am, as ever, truly yours. W. A. MESTAYER.

Mr. Howson sought Mestayer for an explanation, receiving the assurance that if he (Mestayer) could make some arrangement beneficial to himself with Theodore Moss he would not ask Howson to take any reduction of salary, the dismissal being waived.

Toward the close of the third week Mr. Howson saw it announced in a morning paper that Leonard Grover, Jr., was to succeed him in the part of King Cole, and that the result would be an improvement, etc. Mr. Howson had recourse to legal advice, under which the following letter was sent to Mestayer:

MY DEAR MESTAYER:—Informal acknowledgment of your note received Wednesday night last. I write to say you must be aware that my engagement was for six weeks from May 12, and I cannot understand why you should write me that after this "I shall get another to take your place." I propose to hold you to the terms of your contract. Truly yours, JOHN HOWSON.

On the close of the third week after the foregoing letter was received, Mr. Howson's salary was tendered him with a form of receipt for him to sign, which would release Mestayer from any further claim on Howson's part, and which Howson refused to accept. The salary due him was withheld, and Mr. Howson sued and obtained judgment in the Sixth Judicial District Court, bringing suit for breach of contract and $600 due. In the present suit for damages the defence secured additional counsel and subpoenaed five witnesses to prove incapacity and general incompetence. It was claimed that Howson "read his lines" during the second act, and that he played a "chestnut" solo on the violin, both of which Mr. Howson denies.

A notable feature of the case was the testimony of James Barton Key, who "didn't think Howson played as well as he might have done." Howson's successes in Olivette, Mme. Favart, Oscar Wilde, Bunthorne, etc., were made under Key's management. Mr. Key acknowledged, by the way, that Mr. Howson held an unsatisfied judgment against him.

Mr. Reed and Comic Opera.

Gustave Mortimer, Roland Reed's manager, spent Sunday in town. He reports a successful season for his star, who will close a month hence in Washington.

"By the way," said Mr. Mortimer, when fairly in the clutches of the interviewer, "Mr. Reed is the only young comedian now starring in legitimate comedy. Humbug is our most successful play. It has been almost entirely rewritten since the season opened, and now presents a coherent story. Mr. Reed has introduced a good deal of funny business into the play, and altogether it has been much enhanced in public estimation."

"But what about the rumor as to Mr. Reed returning to comic opera?"

"That is subject to a good deal of modification. Managers are continually making him offers. Just now he has several under consideration; but—and I wish to say this with emphasis—they are for the Summer season only. The success of Humbug is assured. In fact, Mr. Reed opens his next regular season with this play at the Boston Museum. He will stick to comedy for many seasons to come. To illustrate the success of Humbug, I will say that we have played return dates during the past year in Washington, Philadelphia and New Orleans, and three dates in Chicago. During the last week in Chicago we played the next best business to Mary Anderson. After a fortnight's rest, Mr. Reed will accept the most inviting of the several offers to appear in comic opera. There is a general desire to see the original Ko Ko in America, and the manager who secures him will present The Mikado starring Mr. Reed as the Lord High Executioner. Next season he will continue to present his Mikado specialties in Humbug, giving them in costume."

The Actors' Fund.

Last Thursday the Executive Committee favorably acted upon five applications for relief—located in New York City, Baltimore and Galveston.

Expended last week for relief, $353 98.

New members and annual dues paid in: Robert Fraser, Charles T. White, Kate Denin-Wilson, Mark Price, Ada Farwell, Charles L. Farwell, W. H. Compton, Wilton Lackaye, Michael Trojsi, D. A. Kelly, Fred. Hoover, Emma Hoover, Percy Baker Gaunt, Gaspard Maeder, Theodore Strahlow, Percy S. Plunkett, B. F. Horning, Jennie Weathersby, Annie Yeamans, Lizzie Jeremy, H. S. Taylor, Austin Burrill, Mary Hill, George Becker, George B. Castello, Watson H. Gifford and William Schaeffer.

Amos G. Arnold, a variety actor, died in San Francisco on Tuesday. Yesterday a check for $50 was telegraphed to pay the funeral expenses.

Mr. Colville acknowledges the following subscriptions to the Memorial Monument Fund up to and including March 17:

A. M. Palmer	$50 00
William E. Sinn	50 00
Samuel Colville	50 00
William Henderson	50 00
New York Lodge, No. 1, B. P. O. E.	250 00
Baltimore Lodge, No. 7, B. P. O. E.	25 00
Helen Dauvray	25 00
Henry French	50 00
Antonio Pastor	50 00
Brooklyn Lodge, No. 22, B. P. O. E.	100 00
Newark Lodge, No. 21, B. P. O. E.	25 00
J. H. Simonson, Ft. Wayne	5 00
Gabrielle du Sauld	5 00
Barry Taylor, Georgetown, Ky.	25 00
Norfolk (Va.) Lodge, No. 38, B. P. O. E.	25 00
Hartford (Ct.) Lodge, No. 19, B. P. O. E.	25 00
Agnes Byrne	1 00
Miss Loduski Young	5 00
Adah Richmond	5 00
Charles Webster	50 00
Isaac B. Rich, Boston	50 00
Fanny Davenport Price	50 00
Louisa Eldridge	5 00
Emily Kean	5 00
Henry Malcolm	1 00
J. W. Nolan	1 00
Elizabeth Ponsi	5 00
Wallis	
W. H. Power	10 00
D. W. Wilson	5 00
Philadelphia Lodge, No. 2, B. P. O. E.	250 00
Gus Bruno	1 00
Nina Lansing	5 00
Howard Gould	1 00
John W. Townsend	5 00
Minnie Jeffries	5 00
George Hearn	1 00
Georgie Dickson	5 00
R. M. Hooley	50 00
James O'Neill	25 00
New Orleans Lodge, No. 30, B. P. O. E.	25 00
George Baxter	5 00
Frank Doud	5 00
Thomas S. Hall Dare	5 00
Annie and Lillie Allinson	5 00
R. R. Co. (nameless)	1 50
E. J. Connelly	1 00
One who would give more if he could	5 00
J. K. Emmet	50 00
Edwin Booth	50 00
Charles Manley	5 00
Emma Skerrett	1 00
Robert Fraser	5 00
Leonard Gray	5 00
Annie Pixley	50 00
D. R. Young	1 00
Kate Denin-Wilson	1 00
Richard Berthelon	1 00
Joseph Murphy	50 00
John Dillon	5 00
Mrs. W. G. Jones	5 00
John M. Jones	1 00
James L. Carhart	5 00
Myra Goodwin	50 00
Total	$1,603 50

Professional Doings.

—Pyke's Opera company is having a distressful time in the West.

—Eight weeks or more are open at Pope's Theatre, St. Louis, after April 4.

—Reports from the West are to the effect that theatrical business is improving.

—Adolph Jackson goes with the Ivy Leaf company for three weeks to play the heavy part.

—Len. Wheaton, a popular young amateur of Norwalk, O., is about to join the professional ranks.

—Isabelle Evesson, Maida Craigen and May Davenport have been engaged for next season at the Boston Museum.

—The wife of Manager D. J. Woods died at Breckenridge, Mo., last week. The body was interred at Avon, Ill.

—Charles Shackford, the baritone, continues to meet with success with the Knights in Over the Garden Wall.

—The Engaged company under the management of Charles Frohman will play in Baltimore week of April 5.

—Blanche Curtisse will give a benefit to Will T. Keogh at Owens' Academy of Music, Charleston, on the 24th inst.

—George F. Learock and Ella Wren have withdrawn from Rhea's company. Boyd Putnam succeeds Mr. Learock as leading man.

—Hercat, illusionist, ventriloquist and comedian, has had a very successful Fall and Winter season. He will be at liberty after April 1.

—Ezra Kendall is becoming known as the return-date star. Three engagements in one town in as many months is nothing new to him.

—Charles H. Bradshaw, the comedian, again takes leave of Lotta at the close of this season, and will be at liberty to consider offers.

—T. L. Brooks will star in Eileen Oge under the management of Spencer Cone. The play has been secured by Mr. Brooks from W. J. Florence.

—Mme. Neuville has returned to Brooklyn to begin rehearsals of The Boy Tramp, in which piece she will appear at the National Theatre next week.

—E. E. Kidder has just finished his new frivolous farce, on the Bunch of Keys order, which is intended to show up the secrets of the stage in a humorous way.

—Joseph Arthur is about completing arrangements with a metropolitan manager for the production of a Japanese classic historical melodrama in this city shortly.

—The Pavements of Paris [illegible] having a hard time of it in [illegible]. What with attachments, arrests, [illegible] passing through a rough siege.

—J. J. Rosenthal left the city on Wednesday night for Chicago in advance of the Kellogg company shortly to be sent there under the management of Charles Frohman.

—Jacobs and Proctor offer good companies six weeks on their New York and Canadian circuit. All week stands. The prices range from ten to seventy-five cents.

—Manager Al. Hayman, of the Baldwin Theatre, San Francisco, has closed with William E. Sinn for an engagement of three weeks at his house of Alone in London.

—Dan Frohman denies the report that he is to take out Robert B. Mantell, Maurice Barrymore, Florence Girard and about a dozen other stars for a season in San Francisco.

—Nixon and Zimmerman have guaranteed Tony Hart that his share of the receipts for The Toy Pistol at the Chestnut Street Theatre, Philadelphia, will not be less than $3,500.

—The marriage is announced at Chippewa Falls, Wis., some time during the past week, of Patti Rose to Elias Lipsis, formerly stage manager of the Bella Union, San Francisco.

—Good attractions are wanted for Tucker Hall, Raleigh, N. C. Under the new management of J. F. and J. P. Ferrell the Hall is steadily gaining in favor with travelling companies.

—After a successful year at the Standard, Oliver Byron opens at the New Walnut Theatre next Monday night. He is at present playing his third engagement this season in Philadelphia.

—On Tuesday evening, at the conclusion of the performance of Evangeline at the Fourteenth Street Theatre, the entire company were photographed in different scenes by electric light. About thirty plates were taken.

—Genevieve Ward has opened her season at the Alcazar, San Francisco, and is playing to fair houses only. W. H. Vernon, her leading man, made his first appearance in this country. Forget-Me-Not was the play. Mr. Rial will manage Miss Ward on the next tour westward.

—D. L. Hughes writes regarding the suit against him for an accounting of the business of the Keokuk (Ia.) Opera House, that it has been dismissed. The books showed that the concern was indebted to Mr. Hughes to the sum of $834 03.

—Clifton W. Tayleure sends from Montreal copious extracts from the London press on the success of Mrs. Hesketh Pritchard's play, A Wife or Widow, a revision of the play Bachelors, in which the lady's abilities found favor on several seasons in this country.

—Through the error of a correspondent last week's MIRROR was made to say that Joseph Moore would shortly close his season. Mr. Moore's agent telegraphs that the season does not close, but was suspended for a few nights on account of Miss Moore's illness.

—The Michael Strogoff season closes in New York on May 3. The opening engagement in New York on August 10. His time being all occupied with his Strogoff tour, Manager Andrews will negotiate with parties desiring to place other theatrical ventures.

—It is stated that the entire cast so far described for the McCullough-Modjeska combination will still continue the piece, and have booked considerable time for the season which he will open at the Academy of Music, Philadelphia, on Sept. 13.

—Laura Burt is doing in Troy, N. Y., and "Cuckoo," two rattling good pieces in her repertoire, at Keeler and Burt's. The burlesque of The Princess of Trebizonde opens on its fourth week, followed by new and [illegible] Ella Wesner appears in new songs and sketches, and John Lenehan, eccentric comedian, and others take part in the programme.

—J. C. Padgett and others have bought from J. H. Stoddart the sole rights to The Iron Strike for this country. The play will be put on the road next season, and the company will be headed by Mr. Padgett as the manager of Moneypenny. The Strike will be elaborately presented, and the scenery and properties are all to new. E. H. Calvin will manage the tour.

—Arthur Moulton, this season starring as Scotty in the Hoop of Gold, is at liberty. This Spring and Summer he will head his own company, and star as Binnie Sprague in Bynon's domestic drama, Blow for Blow, supported by Rose Chapman (formerly known as Rose Stewart), Helen Blanche, H. S. Duffield and others. James Neill will be the manager. Time is being booked at the popular price houses.

—George Morton has organized a company to play His Sin. Its members include George Morton, Ed. Clifford, De Lon King, Joseph Ransome, Carl Anderson, Edmund Clark, James Irving, Henry Rich, Robert Myron, Gussie de Forrest, Eugenia Carr, Ada Morton, Pauline Duffield and Marion Moore. The opening takes place in Philadelphia next Monday night.

—Manager Charles O. White, representative of the Michigan Theatrical Circuit, has settled himself in the spacious offices in the Star Theatre building. Mr. White, although he has been in town barely a week, says he has made a good beginning in the work before him. Applications for time are pouring in rapidly, and he is already assured that next season Michigan will have the strongest line of attractions it has ever known.

—Last week, in Cincinnati, during a performance of Nobody's Claim, W. C. Cameron, the company's manager, walked on the stage and presented Max Arnold with a diamond stud, the gift of his associates. Mr. Arnold was so very much surprised that he [illegible] became paralyzed—he could not [illegible] and the applause of the audience fell [illegible] his ears. The sparkling gem dimmed [illegible] and his form tottered. The stud [illegible] deftly taken from his shirt-front [illegible] fore, and he had been disconsolate [illegible] twenty-four hours.

PROVINCIAL.

[CONTINUED FROM FIFTH PAGE.]

City Opera House (George H. Wright, manager): Mattie Goodrich in Grizzly Adams played to big business; hundreds turned away; low prices.

Gammel's Casino: This house did a splendid business last week, Charles H. Duncan, character comic vocalist, being the main attraction this week. Charles H. Duncan and Alma Bellini will hold the boards.

Hirt's Music Rooms: Crowded houses were the rule during the week ended 13th. Anna Dunn and Laura Mack, serio-comic artists, were the attraction, and proved a great success. Thomas T. Carter and Lizzie Anderson, sketch artists, 15th, week.

Items: E. Rautenberg, formerly of Theiss', New York, has been engaged as pianist at Hirt's.—The proprietors of Gammel's Casino intend to enlarge and remodel their house by the opening of next season.

AUBURN.

Academy of Music (E. J. Matson, manager): Little's World did a good business and gave satisfaction 12th and 13th.

GENEVA.

Linden Hall (Morris Hemmp, manager): The students of Hobart College gave a fair minstrel performance to a very large and fashionable audience 8th. Count and Countess Magri, 11th, to good business.

COHOES.

Opera House (P. J. Callan, manager): A Madison Square Theatre co. headed by J. G. Saville, produced The Rajah to a fair-sized audience 10th. A creditable performance was given. The play was admirably staged, and the costumes of the leading people were quite handsome. The scenery was realistic and the supporting co. above the average. Si Perkins, with his threshing-machine, delighted large audiences 12th and 13th, with matinee on latter date. Frank Jones, as Si, scored a decided hit and captured his audience from the first. McIntyre and Heath's Minstrels, 20th; Terry the Fox, with Paddy Ryan in the cast, 22d.

MEDINA.

Bent's Opera House (F. T. Gates, manager): Harrigan's Tourists played to a good house 9th. Quite a number turned away, indignant on account of the managers raising the price of admission from thirty-five to fifty cents. Charles Collins will assist Hood Post, 91, G. A. R., in producing Reward 17th to 20th.

Item: Mr. and Mrs. Love, of the Denman Thompson troupe, are expected home this week to spend the Summer.

BINGHAMTON.

Opera House (J. P. E. Clark, manager): Professor D. M. Bristol's Equescurriculum gave performances all the week to good houses. Best of satisfaction.

HORNELLSVILLE.

Shattuck Opera House (Wagner and Reis, managers): Stetson's Mikado co., with a star cast, to a jammed house of ultra-fashionables. Redmund-Barry co., in The Midnight Marriage, 13th, to rather meagre attendance. Deserved much better. Kate Castleton, 19th; Louise Sylvester, 28th, 29th.

CORTLAND.

Cortland Opera House (Warner Rood, manager): Sol Smith Russell, 13th, to good business. Forgiven, 16th.

SENECA FALLS.

Daniels Opera House (Milton Hoag, proprietor): The Mrs. Tom Thumb party came, 13th, playing to good houses afternoon and evening.

CORNING.

Harvard Academy (G. W. Smith, manager): A co. entitled Odds and Ends, in Fun in a Boarding-school, with Josie De Voe in the lead, amused a small house 8th. Comstock and Eggleston's Minstrels 9th to light business. Muggs' Landing, 13th, to standing-room only. An epidemic of colds seems to have struck the co. R. L. Scott as Soger Judson could not speak above a whisper. Frances Bishop, too, was struggling with a severe cold—so much so that the piece was badly cut and much action wholly lost. Cancelled dates excepting Buffalo, 15th, and intend going in to recuperate. Rosedale Comedy co. 15th, week.

JAMESTOWN.

Allen's Opera House (A. E. Allen, manager): Lillie Hinton Dramatic co. played to good business during the week, making a very favorable impression. Janauschek 29th; Belle Cole Concert co. 30th and 31st.

AMSTERDAM.

Opera House (A. Y. Neff, manager): Little's World co., here a fortnight ago, made a return visit 15th to good business. Lester and Allen's Minstrels 16th to big house.

Potter Opera House (N. S. Potter, manager): The Three Wives Comedy co. held the boards last week, producing Joshua Whitcomb, Mabel Heath, Silver King, etc., to fair business. Co. fair. This week R. G. Knowles' Odds and Ends co.; W. H. Rightmire's co. week of 22d; Shaw Comedy co. 29th, week; Ethel Tucker, April 5.

BATAVIA.

Opera House (Harry C. Ferren, manager): D'Oyly Carte's Opera co. sang the Mikado to the largest audience that has been in this house during the season, 11th, and at the best prices.

NORTH CAROLINA.

RALEIGH.

Tucker Hall (J. F. Ferrall, manager): The comic opera, Pocahontas, by Messrs. Hart and Paull, was given two performances to good business. Local talent entirely. This opera is the production of Messrs. Hart and Paull, both of this place. The music is entertaining, the dialogue interesting; and the idea a good one. It "caught on" here at once, and I see no reason why it should not be a success. The cast was a strong one, and our amateurs fully sustained their reputation: Pocahontas, Powhatan's only daughter, Miss E. Mitchell; Powhatan, Walton Busbee; Rawhunt, chief of the Tuscaroras, W. Anderson; Saco-roco-ss, medicine man, H. Haywood; Captain John Smith, S. Haywood; Blizzard, one of Smith's trusted scouts, J. Browne; Dick, a soldier of fortune, J. N. Anderson. Miss Mitchell has a fine, melodious voice, and sang the part of Pocahontas like the queen she is.

OHIO.

COLUMBUS.

Grand Opera House (Millers and Okey, managers): The Thompsons, George and W. J., in The Gold King and For a Life, did not do as well the past week as they did on their former visit. This week, Esmeralda; next, Peck's Bad Boy.

Metropolitan Opera House (Millers and Okey, managers): The Devil's Auction drew a crowded house 9th. The ballet was a little weak, but the specialties were all good. Robert McWade as Rip, 24th and 25th.

Items: James G. Miller went to Cincinnati with the Thompsons to take care of the front of the house, their business manager being ill.—The Ladies' Social given by the Elks, 9th, was a grand success in every respect.—C. A. Millers, T. W. Okey and W. W. Freeman will put a big ten cent circus on the road this Spring. Will play week stands through the East.—Schneider's Garden is becoming very popular since the new stage was put in. A neat and clean variety show is given, with a change of faces every week.—The Managers of the Grand have decided not to have a stock company this Summer, but will give a season of light opera instead.—The Bennett and Moulton co. will open for a long run June 1.—The Sells Brothers will open their season here the last week in April. Handsome Harry Rand will probably have the ticket wagon for the new circus.

URBANA.

Bennett's Opera House (P. R. Bennett, Jr., proprietor): The Ellis Family Bell-Ringers 9th; big house. A local critic suggests that they forgot to play "Only a Pansy Blossom" and "Sweet Violets." The Redmund-Barry Midnight Marriage co. came 10th. The Marriage was put on matinee and Golden Nugget at night. A fair house to see the Nugget.

SALEM.

Opera House (F. W. Allison, manager): Christy Brothers' Minstrels were booked for 9th, but failed to connect. The Salem Dramatic co. produced the popular comedy, The Afflicted Family, 11th, to large audience.

LIMA.

Faurot Opera House (Quincy Kilby, manager): A perfect jam greeted The Devil's Auction 8th; the largest audience of the season.

MANSFIELD.

Miller's Opera House (Miller and Dittenhoefer, managers): Arne Walker closed a week's engagement 13th to good houses at cheap prices. Change of programme nightly. Mr. and Mrs. Walker and daughter Arne are good in their parts, while George Clark, Harry Freeman and Helen LaRue render able support. Siberia 20th; McWade 24th; Prof. Crocker 29th, week.

Item: Harry Freeman and wife (Helen LaRue) leave the Walker co. here and will remain in the city for a few weeks and probably through the Summer, in which case they will aid our dramatic society.

SPRINGFIELD.

[illegible] Opera House (Samuel Waldman, manager): Redmund-Barry co. 8th, in Midnight Marriage 9th, The Golden Nugget, to very poor business. Maude Granger [illegible] 25th, 26th and 27th.

Grand Opera House (Fuller Trump, manager): [illegible] Devil's Auction 11th, to a large house—about [illegible]. James O'Neill 22d; Mr. and Mrs. Florence 24th. [illegible] Hon. John W. Bookwalter, proprietor of the Grand, has placed on exhibition, for the benefit of the [illegible] Charities, his large and magnificent collection of curios, bric-a-brac, Egyptian mummy, fine [illegible] of Italian carving, Japanese fabrics, etc. It [illegible] the finest private collection in the country, [illegible] during his extended foreign travels.—Frank [illegible], of this city, joined the Redmund-Barry co. here, to do parts of the advance work.—Dr. Louis Maas, pianist, of Boston, gave a recital at Black's 10th, to a fair house. He was ably assisted by the talented daughters of Dr. J. M. Miller, of this city.

MOUNT VERNON.

Woodward Opera House (L. G. Hunt, manager): Julia Rive-King gave a piano recital to small audience at advanced prices 12th. Mathilde Lennon, the soprano, was too ill to sing. Having open time, the concert was repeated 13th, assisted by Prof. Frank Rinehart, late of Cincinnati College of Music. Ellis Family Bell-Ringers, under management of the Four Aces 19th.

Personal: Prof. Charles M. Thomas, musical director of the John Dill co., who has been visiting his parents in this city, returned to Chicago 10th.—Nellie Walters, his wife, will continue as leading lady with the co. on their Eastern tour.

TOLEDO.

Wheeler's Opera House (George W. Bills, manager): The McCaull Black Hussar co. returned, 9th, and gave the opera to a packed house. Prof. Crocker's Equirationals, 10th, 11th, 12th, and 13th, drew fair houses.

Peoples: Fred Bock, in Monte Cristo and Power of Money, drew good houses during the week.

DAYTON.

The Grand (Reist and Dickson, managers): There was but one attraction during past week. The Devil's Auction drew an audience, 12th, that fairly tested the seating and standing capacity of this theatre. The spectacle was far better given than during its previous production here. Wilber's Dramatic co. is here this week at panic prices.

OREGON.

PORTLAND.

Casino (W. H. Kinross, acting manager): A packed house greeted Falka 8th, and from the enthusiastic demonstrations of the audience I predict a long run for the opera. Carrie Godfrey's Falka was the success of the evening. She sang magnificently and was repeatedly encored. Her costumes were beautiful. Miss Franc Hall appeared to good advantage as Edwiga, as did Philip Branson in the character of Arthur. The remainder of the co. did well, the chorus being especially well trained. Falka will probably run two weeks.

PENNSYLVANIA.

PITTSBURG.

Library Hall (Frederick A. Parke, manager): It is pleasing to be able to record the fact that Fanny Davenport's engagement last week was a profitable one. Fedora, as interpreted by Miss Davenport and her excellent co., is a dramatic feast that is seldom offered the patrons of amusement in this city. James O'Neill in Monte Cristo, 15th; Emma Abbott Opera co., 22d.

Opera House (John A. Ellsler, manager): Storm-Beaten, is a good play, finely mounted, and exceptionally well enacted throughout by Shook and Collier's well-balanced co. As placed upon the stage last week it proved a spectacular drama of more than ordinary merit. Business was not good. Kiralfys' Ratcatcher 15th; Black Flag 22d.

Harris' Museum (P. Harris, manager): The Wilbur co. sang the tuneful Mikado last week to the capacity of the house. In fact, the house was not large enough to comfortably accommodate the crowds. Susie Kerwin made a very pretty and acceptable Yum-Yum, and the Nanki-Poo of Conly, the Poo-Bah of Brand, the Mikado of Newborough, the Pitti-Sing of Clara Thropp, and the Peep-Bo of Dora Grant will compare favorably with any like performances. One of the best performances of the opera was the Katisha of Cora E. Ferris. This lady is the happy possessor of a rich contralto voice, and is an actress of more than ordinary ability. Chapman's Ko-Ko is certainly original. He makes the character a comedy part instead of the satirical High Executioner of Gilbert and Sullivan. Helene Adell, 15th; Joseph H. Keane, 22d.

Academy (H. W. Williams, manager): The Leonzo Brothers' dog drama drew well last week. Le Claire and Russell's co., 15th; Kernell Brothers, 22d.

Chalet Museum (William Chalet, manager): This house enjoyed a very liberal patronage last week. A Fat Woman's Convention is announced for the coming week.

The Racket: The sensation of the past week in theatrical circles in this city was the official announcement that the lease of Library Hall had been transferred to Manager William Chalet, of the Sixth Street Dime Museum. Manager Parke is as yet very reticent about the matter, but in a conversation with your correspondent admitted that he was obliged to surrender the lease, as his relations with the trustees of the hall had become unbearable. His lease would have expired May 1, 1887, and as Manager Chalet takes possession next 1st of May, he sold just one year's lease. Chalet, with his partners, Halsey Williams and R. M. Gulick, has had the lease extended for a number of years from May, 1887. The house will be remodeled and the seating capacity greatly increased. It will be run at cheap prices, and in direct opposition to Harris'. This will leave us but one strictly first-class legitimate theatre, the Opera House.—P. J. Buck severed his connection with the Wilbur co. 13th. He joins Bennett and Moulton's Eastern co.—Wilbur's receipts were attached on Saturday night by Manager Ellsler for an old claim of $150. The amount was promptly paid. Belle Torner, of this city, will shortly leave for New York, where she will study music.—Mrs. Charles Kloman, of this city, will be a member of the Boston Ideal Opera co. next season. The second annual testimonial tendered the Press Club of this city will take place at Library Hall afternoon of 18th. James O'Neill's co., Helene Adell's co., Kiralfys' Ratcatcher and LeClair and Russell will be the principal attractions. Harry Williams will act as stage manager.—Susie Kerwin has completed a very handsome Yum-Yum costume, which she will wear during her forthcoming Cleveland and Buffalo engagements.—Ellsler and Parke would be a strong team to successfully run the Opera House. A suggestion.—Manager Chalet is in New York arranging dates for Library Hall for next season.—Josef Handel, the popular composer and director, severed his connection with the Wilbur co. 10th.—Ettie Cogswell's Dramatic co. did a fair business at the Mammoth Rink last week.—Jimmy Conly, of the Wilbur co., whose Nanki-Poo was so much admired here, has tempting offers from grand opera managers for next season.—Manager Harris telegraphed an order for a number of seats for the Press Club testimonial.—Ed. Chapman has a bad case of the "grip." He is under treatment, and hopes to be in working condition by the time he reaches Buffalo. Fortunately, his singing voice is not affected.—Manager John Ellsler is in Cleveland confined to his bed with illness.—The Jeffersons, Wallacks, Drews, Ellslers and Davenports form the quintet of American theatrical families, and three members of the quintet—Ellslers, Davenports and Drews—are Philadelphians.—Beatrice Goldie has joined the Wilbur co. as understudy to Miss Kerwin.—John Brand, the baritone, says the character of Pooh-Bah is the most unsatisfactory one he ever tackled, and complains that he doesn't know how to correctly play it. Can any one tell him?

HARRISBURG.

Opera House (Markley and Till, managers): The Corner Grocery was opened, 8th, to a fair house. This is indeed a laughing success. Sam E. Ryan, as Daddy Nolan, and Master Robinson, as his precious son and heir, were inimitable. The third engagement within six weeks is significant of the strength of an attraction, and judged from that rule A Pair of Kids is very strong, as it was given to the largest business they have yet done in this city, 10th. The support is meritorious in every way. The Black Flag, with Edwin Thorne in the leading role, was presented to a very small audience, 12th. The play is too heavy for the average audience, though in the presentation by this co. it was given at its best. Miss Sprague was strong and very effective in the part of Naomi, and Ed. Thorne, as Harry Glyndon, and Harry Woodruff, as the Cabin Boy, was equally good. The play was cut and hurried in consequence of the small house. James O'Neill, in the Count of Monte Cristo, drew a large house, 13th. This admirable actor gave a satisfactory enaction of Dumas' romantic hero, and was finely supported. The scenery and costumes were handsome and elicited the warmest commendation.

Shakespeare Hall: Blind Tom drew a fair house, 10th. "L'Africaine" was, as usual, very entertaining in his efforts.

ALTOONA.

Opera House (Marriott and Krieder, managers): The Two Johns, 10th, to one of the largest houses of the season, playing to nearly $600. Entire satisfaction.

SCRANTON.

Academy of Music (C. H. Lindsay, manager): Corinne and her Merriemakers the entire week, giving eight performances, and turning away people every night.

READING.

Grand Opera House (George M. Miller, manager): Gray and Stephens' comb. appeared in Without a Home, and Handsome Jack and his Dogs, week of 8th, to large houses. Storm-Beaten, 19th, 20th. Kate Castleton, 23d. Ezra Kendall, 25th.

MEADVILLE.

Academy of Music (E. A. Hempstead, manager): Frederick Warde, with a good company, presented Richard III., 10th. The audience was large and well-pleased. This house has done the largest business ever known in theatricals in this city; there not having been a single poor house so far.

Liberty Hall: The Rineheart Opera co. played all week to "Standing room only," at reduced prices.

ALLENTOWN.

Academy of Music (B. J. Hagenbuch, manager): Ezra Kendall, with his Pair of Kids and second appearance here this year, 15th, to good house. Mr. Kendall is at the head of the profession as a comedian, and with his excellent co. highly tickled the audience. It is almost impossible, I am informed, to make Mr. Kendall laugh on the stage. But Black Skimmerhorn, who occupied one corner of the gallery, not only convulsed Mr. Kendall, but the rest of the co. as well.

Music Hall (G. C. Aschbach, manager): Monte Cristo had its first presenation in our city 17th, and had a most cordial reception by a large and select audience, and proved to be the finest dramatic treat we have had in our city in years. The audience was so deeply interested in the play that they were reluctant to leave the house when the curtain dropped on the last act. So much has already been said of Mr. O'Neill as Edmund Dantes and Count of Monte Cristo, that I can but say his portrayal of the characters were finished and magnificent. Co. gave excellent support, and where all did so well I cannot with fairness particularise. The scenic effects were grand. Applause was liberal and most worthily bestowed, and at the end of Act IV. the enthusiasm and applause was so great that Mr. O'Neill and Miss Robins, who assumed the part of Mercedes, were compelled to appear twice before the curtain. Corinne and her Merriemakers this week.

LANCASTER.

Fulton Opera House (B. Yecker, proprietor): Blind Tom, to good business, 8th. Abbey's Uncle Tom's Cabin co., with two bands, one of white and the other of people of color, double Topseys, etc., played to very large house, 10th. E. F. Kendall, in A Pair of Kids, gave satisfaction to a good house, 11th. Daniel Sully's Corner Grocery, with Sam E. Ryan as Daddy Nolan, played to a light house, 12th.

TITUSVILLE.

Academy of Music (R. W. Barnsdall, manager): Frederick Warde, in Virginius, 9th, to a good house. He sustained his reputation as a splendid actor.

McKEESPORT.

White's Opera House (James E. White, lessee and manager): The Black Flag, 6th, before a partly filled house Did not bring a single piece of scenery, which detracted considerably from the performance.

SUNBURY.

Lyons' Opera House (George Beckley, manager): The Kyle Opera co. appeared to good-sized houses, 8th, 9th, 10th Florence Gilberti was the favorite and pleased everyone. Louise Arnot co., 15th, one week.

Items: George B. Beckley has resigned his position as manager of Lyons' Opera House and goes with the Barnum show. P. P. Smith will be his successor.

OIL CITY.

Opera House (Kane and Rogers, managers): Standard Dramatic co. week of 8th. Fair to full houses. Change of programme nightly. General satisfaction. Fannie Gillette, whose portrait adorned THE MIRROR's front page Jan. 16, is the leading lady and possesses abilities which should place her, at no distant day, among our leading actresses.

ERIE.

Opera House (Henry A. Foster, manager): Bella Moore played Mountain Pink to large houses first three nights of last week. William Redmund and Mrs. Thomas Barry, supported by T. C. Huebner and an excellent co., appeared in A Midnight Marriage to a good house 11th. Audience fully appreciated the fine acting of the co. Tannehill's Fun on the Bristol to large business 12th and 13th.

BETHLEHEM.

Lehigh Theatre (G. C. Aschbach, manager): Frances Bishop and co. presented Muggs' Landing to good business 9th. The Noss Family of musicians 11th and 12th, and drew very fair houses. Performance very creditable. Coming: Waite's Comedy co. 22d, week.

Items: David G. Ganey, of South Bethlehem, has joined the Lee Star Comedy co., now producing George R. Sims' From East to West; or, The Scarlet IX., in Central Pennsylvania towns. Dave is considered one of the most original and witty young men in this part of the country, and by careful application will become one of the foremost in the profession.—The opera house project, we are glad to learn, has been taken in hand, and is being energetically pushed by a number of influential gentlemen who are capitalists and business men. The need of a place in which to give dramatic and musical entertainments, and in which to hold town and public meetings, is much felt in this community, and the public could highly appreciate the building of such a place here.

RHODE ISLAND.

PROVIDENCE.

Low's Grand Opera House (W. H. Low, proprietor): Alone in London, 18th, 19th, 20th; Neil Burgess, 22d, 23d, 24th; Young Mrs. Winthrop, 25th, 26th, 27th. Last week Pavements of Paris was the attraction, but failed to draw even a fair-sized audience.

Providence Opera House (Robert Morrow, manager): Last week, Monday and Tuesday, T. P. W. Minstrels appeared before large audiences and gave an excellent entertainment. Wednesday, with matinee, Frank Mayo and his worthy co. presented Nordeck for the second time this season before fair, refined and well-pleased audiences. Rest of week J. B. Polk and co. were seen for the first time in Mixed Pickles. It was the best little comedy of the season thus far. Attendance very light. First four nights of this week, Daly's Vacation co. Rest of week, Gillette's Private Secretary; Norman Opera co. week of 22d.

Westminster Musee: This new venture seems to have a better class of people. The entertainment, which lasts an hour and a half at each presentation, is of a neat and modest character. The attendance has been uniformly large since the opening. Last Monday evening over 1,700 people attended the first performance. This week an entire change of programme: Fredericks, Gloss and Lavan, Neil Smith's Canine Paradox, Mlle. Lottie, Leslie and Wilson, Winslow and Jerome and Billy Diamond.

Items: Manager Morrow has filled all of his open time for regular season. His Spring and Summer season opens May 17 with dates all taken.

WOONSOCKET.

Music Hall (P. S. Luce, manager): The Dalys, in Vacation, 9th. House crowded from top to bottom. Ada Gray presented East Lynne 10th, to good business for the first night in Lent. Miss Gray was called before the curtain several times. White Slave, 26th.

SOUTH CAROLINA.

CHARLESTON.

Owens' Academy of Music (John E. Owens, manager): Barlow, Wilson and Rankin's Minstrels, minus Barlow, presented a very attractive programme 8th and 9th, to two full houses. The acrobatic feats of the Lenton Brothers was the prominent feature.

Will's Benefit: At the beginning of the season Mr. Owens showed his appreciation of Will Keogh's past services by asking him to name his date for a benefit. Mr. Keogh is a Charleston boy, and, unaided, has worked himself up by his own push and energy, and is to-day one of the youngest managers in the business. He has had entire control of the house this season, and by his tact and good judgment has managed the affairs with profit both to employer and to travelling cos. For instance, Abbott wanted to cancel a part of her time, maintaining that Charleston could not stand a week of grand opera at advanced prices. Mr. Keogh argued otherwise and held her to her contract. The enormous receipts, much to Abbott's delight, subsequently showed the correctness of Manager Keogh's judgment. His many friends will be glad to learn that he has decided to accept Mr. Owens' kind offer, and will take his benefit 24th, when will be presented one of C. R. Gardiner's attractions—Blanche Curtisse in Only a Farmer's Daughter. He will doubtless have a roaring benefit.

Items: Forepaugh and Samwell's Dime Circus has drawn enormous crowds each night for the past week.—H. E. Wheeler, advance of Only a Farmer's Daughter, is in town.

TENNESSEE.

MEMPHIS.

Leubries Theatre (Joseph Brooks, manager): Madame Janauschek, after resting a week, opened, 8th, in Mary Stuart to moderate audience; 9th, Bleak House; Wednesday matinee, Mother and Son, closing at night in Lady Macbeth. W. J. Scanlan, 11th, 12th and Saturday matinee, in his new play, Shane-na-Lawn to fair houses, closed Saturday night in The Irish Minstrel. His entire support is good, but Gus Reynolds as Ronald deserves special mention.

MURFREESBORO.

Opera House (M. A. Welsor, manager): The Atkinson's Peck's Bad Boy was greeted by a small audience 8th. The performance from the first to the last drop of the curtain kept the audience in a continuous laughter and applause. Milton Nobles 24th.

Item: THE MIRROR is on sale every Saturday at the Murfreesboro News Printing Office.

COLUMBIA.

Grand Opera House (H. P. Seavy, manager): Minnie Maddern 9th, as Alice Clendenning, in In Spite of All, to a medium house. She was fairly supported and was deserving of a better house, which she would have had but for the weather. Mestayer's Tourists, with some of the originals, to good house, 12th, considering the Lenten season. John W. H. Byrne is one of the leading attractions as the Porter of the P. P. C.

TEXAS.

SHERMAN.

Sherman Opera House (C. W. Batsell, manager): Jennie Holman began a week's engagement 8th, at ten, twenty and thirty cents admission. Miss Holman has a very good band with her, but the people here are beginning to lose confidence in cos. that carry bands. Divorce, 8th; good house. Play poorly rendered. Hazel Kirke 9th; only good in spots. Queen's Evidence, 10th, to a large house.

WACO.

McClelland Opera House (Sanford Johnson, manager): W. J. Scanlan, in Shane-na-Lawn, was handicapped somewhat by bad weather 3d, but got a fair house notwithstanding. He was heartily appreciated. Marion Warner as Sweet Peggy O'Moore made a pronounced hit. "Peek-a-boo" and the other ballads of the Irish minstrel were, as usual, numerously encored.

GALVESTON.

Tremont Opera House (H. Greenwall and Son, managers): Bidwell's Stock co. closed its engagement 4th with Man and Wife. A fair house was present, and the performance, as all others of this excellent co., was thoroughly enjoyed. Owing to the bad weather, the engagement was not the success financially that it was in every other respect. The house remains closed till the 13th, when Baker and Farron appear in A Soap Bubble.

AUSTIN.

Millett's Opera House (C. T. Millett, manager): Bella Golden and co. appeared 8th and 9th in Forget-Me-Not and Jo. Slim audiences.

UTAH.

SALT LAKE CITY.

Salt Lake Theatre (H. B. Clawson manager): McNish, Slavin and Johnson's Minstrels entertained us last week with four performances. With the exception of their last performances, they played to well filled houses. Their two novelties, Silence and Fun and Charles Mitchell's statues, were well received and heartily applauded, although the lights were not arranged in the best manner to show up the "statuary." The Tumbling of the O'Brien Brothers was also well received. In fact, the entire programme was most pleasing.

VIRGINIA.

RICHMOND.

Theatre (Mrs. W. T. Powell, manageress): Wallick's Bandit King was presented to very fair houses 8th, 9th and 10th. Nevada cancelled her date, the 11th, owing to illness—at least, so stated a telegram to Mrs. Powell from Nevada's manager. Oliver Byron closed the week with The Inside Track 12th and Across the Continent 13th to fair business. R. L. Dowling in Vautour, the Exile 18th, 19th and 20th; Lotta 22d, 23d and 24th.

Academy of Music (Herzog and Co., lessees): Jennie Calef in Little Muffets and Fanchon was the attraction past week, but signally failed to draw full houses. Mattie Vickers week of 15th.

Items: Robert L. Downing was most desirous of playing the entire week of 15th at the Theatre, but could not possibly get the first three nights.—Nevada cancelled dates at Norfolk, Richmond and Baltimore.

LYNCHBURG.

Opera House (Simpson and Dawson, managers): Oliver Byron plays The Inside Track 11th. Fair house and general satisfaction. Lester and Williams' Parlor Match co. 13th. Small house.

Personal: S. M. Dawson, of the Good as Gold co., paid a flying visit home Saturday, and rejoined his co. at Roanoke on Monday. He reports business very good.

ALEXANDRIA.

Lannon's Opera House (C. J. W. Summers, manager). Lester and Williams' Parlor Match co., with Jennie Yeamans, came to moderate business 10th. Mr. Williams being ill, his part was taken by an under-study, much to the regret of your correspondent. Audience was none the wiser.

WISCONSIN.

MILWAUKEE.

Grand Opera House (R. L. Marsh, manager): Amusement matters have been very quiet the past week. The house remained closed from the 8th to the 11th, when those two very funny Irishmen, Murphy and Murray, produced their Irish Visitors, remaining for four nights. Irish Visitors has been produced here several times, and never fails to draw good houses. The laughter is incessant. There is one objection to the Irish Visitors, and that is the dude part of Sammy Tupper. It is not funny, and not even tolerable. Could not something else be put in to take its place? Charles A. Loder, the German comedian, is still with the co., and is by no means the least of the attractions. Loie Fuller, as Dorothy, sings and dances nicely, and looks pretty. Percy Lorain was suffering from a severe cold, which materially weakened her vocal efforts. The two principals are a strong team, and while they are on the stage hilarity is the order of the night. Opening 15th, we have the celebrated comedians, Robson and Crane, in the Comedy of Errors, produced with all magnificence and grandeur.

New Academy (Jacob Litt, manager): James M. Hardie and Sara Von Leer, in a Brave Woman, opened 6th for two nights, and played to good business. The play has many strong points, which are well brought out by the co. The plot is somewhat similar to Our Joan, and has some very fine scenery, notably the storm scene in the fifth act. On the 14th, the Kate Claxton co. will produce Called Back, with Catherine Lewis, Henry Lee and others. Opening 18th, Duff's Mikado co. comes for three nights and Saturday matinee.

Items: Slensbys is closed, and during the Summer will be remodeled and made into a regular theatre, playing standard attractions.—The Dime Museum offers the long-haired Sutherland Sisters, the Lowenberg Family and a ladies' concert band as principal attractions. Wilkes McClave, the gentlemanly treasurer of the Brave Woman co., has composed a march which he calls "The Brave Woman March." Thirer's orchestra rendered it during the engagement at the Academy, and it reflects great credit upon the composer.—S. P. Norman, of the Murphy and Murphy co. sends regards.—The piano recitals of W. H. Sherwood, at Severance Hall, are being well attended.—Frank Howe, Jr., representing the Duff Mikado co., was in the city Wenesday.—Manager Litt is going to send out a traveling Dime Museum co., composed of from twenty-five to thirty people; have a special car, and play in towns of about 15,000 inhabitants; renting the skating rink (if there is one) and making new stands. J. F. Harvey will go in advance, and John Hogarty will have charge of the enterprise. Will take the road about the 22d.

BELOIT.

Goodwin's Opera House (Howard and Wilson, manager): Our Irish Visitors 10th, to a packed house.

WYOMING.

CHEYENNE.

Opera House (Rhodes and Guertin, managers): Harrison and Gourlay, 5th, 6th and matinee, in Skipped by the Light of the Moon and Out of the Frying Pan Into the Fire. Business good.

CANADA.

MONTREAL.

Academy of Music (Henry Thomas, manager). Cornelli's Japanese troupe week of 8th. The performance, which consisted of the usual feats of balancing, etc., was interesting enough. Good business.

Theatre (Sparrow and Jacobs, managers): Lilly Clay's Adamless Eden co. week of 8th. Beyond the usual display of limbs there is nothing worthy of note in the performance. Streets of New York, 15th.

HAMILTON.

Grand Opera House (T. Reche, manager): Stetson's Mikado co. played its third engagement here within three weeks, 10th, and as on previous occasions the house was packed. Skipped by the Light of the Moon, 11th, and did a good business. The Lennox Brothers proved themselves to be clever comedians, and the success of the performance is wholly due to their efforts. The support was very poor. J. B. Polk comes 19th; Clio, 22d.

CHATHAM.

Grand Opera House (Peter Rutherford, manager): There was a great crush, 8th, the occasion being the presentation, for the first time in our city, of The Mikado. The audience was the largest ever assembled within the walls of this house. The box-office receipts netted $800. Stetson's co. is strong in numbers and contains several capable artists. N. S. Burnham's Mikado was very humorous, his vocalism good and his singing excellent. Roy Stainton gave a fine performance as Nanki-Poo. The Pooh-Bah of Harry Allen was dignified, and he made a proud politician and "everything else" in very truth. Alice Carle, who is possessed of a strong contralto voice, made a good impression as Katisha, and she was recalled to repeat her numbers. Her make-up was good and not too hideous. Yum-Yum, as impersonated by Miss Beebe, was all that could be desired, her acting and singing being well done. Pitti-Sing, as rendered by Agnes Stone, was very pleasing. She appeared to be the favorite with the audience. She has a sweet, melodious voice, combined with a fascinating stage presence. The Ko-Ko of J. W. Herbert was very amusing and calls for special mention. He is a clever comedian, and kept the audience in continuous roars of laughter. The full orchestra is a leading feature and sustains the chorus of about forty very materially. The scenery was very pretty. Juvenile Dramatic co. 22d, two weeks; Joseph Murphy, 30th.

TORONTO.

Grand Opera House (O. B. Sheppard, manager): Rosina Vokes and her excellent comedy co. played a second engagement week of 8th. The audiences throughout were large and enthusiastic. Week of 15th, Bartley Campbell's Clio.

Yonge Street Opera House: Colonel Wood's Congress of Nations played a successful engagement week of 8th. The performance was very unique. Moore and Vivian's Comedy co. 15th, week.

Horticultural Pavilion: The next Monday pop comes off 22d. Lillie Lehmann will be the principal soloist. Ovido Musin, violinist, and Franz Rummel, pianist, will also appear.

ST. CATHARINES.

St. Catharines Theatre (H. G. Hunt, manager): Fowler and Warmington's co., in Skipped by the Light of the Moon, 10th. Fair house. With the exception of the two principals there is no talent in the co. Stetson's Mikado co. had a full house on their second visit, 11th.

OTTAWA.

Royal Theatre (J. H. Gilmour, manager): The Gilmour co. presented Romany Rye week of 8th, to crowded houses. The bill for this week includes Monte Cristo, Galley Slave and Streets of New York. Frank Drumeir and Genie Harlan have left the co.

DATES AHEAD.

Managers of travelling combinations will favor us by sending every week advance dates, and mailing the same in time to reach us on Monday.

DRAMATIC COMPANIES.

AIMEE: Washington, 15, week; Philadelphia, 22, week; New York, 29, week.
ANNIE PIXLEY: Richmond, Ind., 18; Indianapolis, 19, 20; Chicago, 22, week.
AGNES WALLACE AND SAM B. VILLA: Herkimer, N. Y., 18, 19, 20; Hoosic Falls, 22, 23, 24.
ADELAIDE MOORE: Brooklyn, E. D., 15, week; Erie, Pa., 23, 24; Oil City, 25; Bradford, 26, 27; Rochester, N. Y., 29, 30.
A BARBER'S SCRAPE CO.: Belleville, Ont., 19, 20; Toronto, 22, week.
ATKINSON'S APHRODITE CO.: Augusta, Me., 22; Salem, Mass., 24; Haverhill, 25.
ATKINSON'S DRAMATIC CO.: Pittsfield, Mass., 8, week; Brockton, 15, week; Gloucester, 22, week; Lawrence, 29, week.
ADA GRAY: Bridgeport, Ct., 19, 20; Exeter, N. H., 25; Portland, Me., 26.
AFTER DARK CO.: Brooklyn, E. D., 15, week.
ARTHUR REHAN'S CO.: Chicago, 15, two weeks.
ALICE HARRISON: Cincinnati, 15, week; Chicago, 22, week; Cleveland, April 5, 6, 7; Buffalo, 8, 9, 10; Pittsburg, 12, week; Brooklyn, 19, week; N. Y. City, 26, week.
ALONE IN LONDON CO.: Providence, 18, 19, 20; Boston, 22, week; Salem, 31.
A BRAVE WOMAN CO.: Jackson, Mich. 18; Ann Arbor, 19; Ypsilanti, 20; Toledo, O., 22, week; Albany, 29, week; Cleveland, April 5, week; Buffalo, 19, week.
BELLA MOORE: Youngstown, O., 20; Warren, 22; Meadville, Pa., 23; Rochester, 24; E. Liverpool, 25; Cadiz, 26; Uhrichsville, 27.
BOUCICAULT: New York City, 15, three weeks; Philadelphia, April 5, week.
BARTLEY CAMPBELL'S WHITE SLAVE CO.: Fall River, Mass. 23, 24; Woonsocket, R. I., 26.
BARTLEY CAMPBELL'S SIBERIA CO.: Kenton, O., 19; Mansfield, 20; Cleveland, 22, week; Akron, 29; Youngstown, 30; Uniontown, 31.
BARTLEY CAMPBELL'S CLIO CO.: Toronto, 15, week; Hamilton, 22; Belleville, 23, 24; Kingston, 25.
BALFE-LALY CO.: New York, 15, week; Brooklyn, 22, week.
BREYER COMEDY CO.: Clear Lake, Ia., 15, week.
BAKER AND FARRON: Waco, Tex., 18; San Antonio, 20, Galveston, 22, 23, 24; Houston, 25 26; New Orleans, 29, week.
BLACKMAIL CO.: N. Y. City, 15, two weeks; Philadelphia, 29, week.
BUNCH OF KEYS CO.: Cleveland, 15, week; Chicago, 29, week; Lawrence, Kas., April 6.
BUFFALO BILL COMB.: San Francisco, 15, week.
BAIRD'S DRAMATIC CO.: St. Catherines, Ont., 15, week.
BAYSE COMEDY CO: Joliet, Ill., 15, week; Aurora, 22, week; Galesburg, 29, week.
BREADWINNER CO.: Detroit, 15, week; Chicago, 22, week; Fort Wayne, Ind., 29, week; Toledo, O., April 5, 6.
BARRY AND FAY: New London, Ct., 20.
BENNETT MATLACK CO.: Tiffin, O., 15, week; Hartford, Ct., 22, week.
BLACK FLAG CO.: Philadelphia, 15, week; Pittsburg, 22, week.
BIDWELL'S STOCK CO.: New Orleans, 8, six weeks.
CLAIRE SCOTT: Boston, 15, week.
CORA VAN TASSEL: Georgetown, Ky., 18, 19, 20; Chattanooga, Tenn., 22, week.
CLARA MORRIS: Brooklyn, 15, week.
CARRIE SWAIN: N. Y. City, 15, week.
DALYS' VACATION CO: Milford, Mass., 19; Lynn, 20; South Framingham, 22; Gardner, 23; Turners Falls, 24; North Adams, 25; Pittsfield, 26; Kingston, N. Y., 27; Brooklyn, 29, week; Norwalk, Ct., April 5; Meriden, 6; Springfield, Mass., 7; Lawrence, 8; Nashua, 9.
DENMAN THOMPSON: N. Y. City, 15, week; Philadelphia, 22, week; Trenton, N. J., 29; Plainfield, 30; Spencer, Mass., 31; Brockton, April 1; Abingdon, 2; Chelsea, 3.
DOWNING'S VAUTOUR CO.: Richmond, Va., 18, 19, 20; Baltimore, 22, week.
DEVIL'S AUCTION: Chicago, 15, week; Milwaukee, 22, week; Chicago, 29, week.
DAN SULLY'S CORNER GROCERY: Cincinnati, 15, week.
EFFIE ELLSLER: Kingston, N. Y., 18; New Haven, 19, 20; Brooklyn, E. D., 22, week.
EDWIN STUART CO.: Valparaiso, Ind., 15, week; Michigan City, 22, week; Elkhart, 29, week.
EDWIN ARDEN'S CO.: Chicago, 15, week; Cleveland, 22, week; Auburn, N. Y., 29, week; Rochester, April 5, week.
EVANS AND HOEY: Sacramento, 19, 20; St. Paul, Minn., 29, 30, 31; Minneapolis, April 1, 2, 3.
EDITH SINCLAIR COMEDY CO: Watertown, N. Y., 19, 20.
ETHEL TUCKER: New London, Ct., 15, week.
EZRA KENDALL: Brooklyn, 15, week; Reading, Pa., 18; Scranton, 19, 20; Cincinnati, 22, week; Chicago, 29, week.
ESMERALDA CO.: Columbus, 15, week.
ELROY'S COMEDY CO.: Rock Island, 15, week; La Salle, Ill., 22, week; Freeport, 29, week; Dubuque, April 5, week; Lyons, Ia., 12, week; Clinton, 19, week.
EDWIN CLIFFORD: Princeton, Ind., 19; Vincennes, 20; Henderson, Ky., 22; Hopkinsville, 23; Clarksville, 24; Bowling Green, 25.
FANNY DAVENPORT: St. Louis, 15, week; Chicago, 22, week.
FANTASMA CO.: Los Angeles, Cal., 15, week; Sacramento, 22, week; San Francisco, 29, week.
FRED. BRYTON: Cortland, N. Y., 18; Ithaca, 19; Bath, 20; Binghamton, 22; Allentown, Pa., 23; Scranton, 24.
FLORENCES (Mr. and Mrs.): Logansport, Ind., 19; Fort Wayne 20; Sandusky, O., 22; Kenton, 23; Springfield, 24, 25; Chillicothe, 26.
FRANK MAYO: Chicopee, Mass., 19; Northampton, 20; Troy, 22, 23, 24; Cohoes, N. Y., 25; Paterson, N. J., 26, 27; Newark, 29, 30, 31.
FRED BOCK'S: Toledo 8, week.
FRED. WARDE: Newark, 15, week; N. Y. City, 22 week.
FRANK FRAYNE: Washington, O., 19; Newark, 20; Wheeling, W. Va., 22, 23; Hagerstown, Md., 24; Cumberland, 25; Columbia, Pa., 26; York, 27; Baltimore, 29, week.
FELIX VINCENT: Cedar Rapids, Ia., 18, 19, 20; Clinton, 22, two weeks; Dixon, April 5, week; Chicago, 12, two week; Bloomington, Ill., 26, two weeks.
GRACE HAWTHORNE: Denver, 22, 23, 24, week.
GENEVIEVE WARD: San Francisco, 8, two weeks.
GALLEY SLAVE CO.: Buffalo, 22, week.
GUS WILLIAMS: Harlem, 15, week; Norwalk, Ct., 22; Bridgeport, 23; New Britain, 24; Springfield, Mass., 25; New Haven, Ct., 26, 27.
HELENE ADELL: Pittsburg, 15, week; Cincinnati, 22, week; Louisville, 29, week.
HAWES MADISON SQUARE CO.: Omaha, 15, week.
HAZEL KIRKE CO.: Paterson, N. J., 15, week; Brooklyn, 22, week; Brooklyn, E. D., 29, week.
HENRY CHANFRAU: Louisville, 15, week; Indianapolis, 22, week.
HARRY WEBBER: Quincy, Ill., 22, week.
HUNTLEY-GILBERT CO.: Montgomery, Ala., 15, week.
HENRY ADAMS CO.: Washington, 15, week.
HELD BY THE ENEMY CO.: Baltimore, 15, week.
IN THE RANKS CO.: N. Y. City, 15, week.
IVY LEAF CO.: Boston, 15, week; Worcester, Mass., 22, 23, 24; Holyoke, 25; Springfield, 26, 27.
IDA LEWIS: Ashland, Pa., 15, week; Shenandoah, 22, week.
JAMES O'NEILL'S MONTE CRISTO CO.: Pittsburg, Pa., 15, week; Springfield, O., 22.
JANAUSCHEK: Galveston, 18, 19, 20; San Antonio, 22, 23.
JEFFREYS LEWIS CO.: Denver, 15, week.
JOSEPH MURPHY: Boston, 15, week; Chatham, Ont., 30.
JOHN T. RAYMOND: St. Louis, 15, week; Kansas City, 22, 23, 24; Leavenworth, 25; Omaha, 26, 27; Des Moines, Ia., 29; Oskaloosa, 30; Davenport, 31; Peoria, Ill., April 1; Decatur, 2; Ft. Wayne, Ind., 3; Cincinnati, 5, week.
J. K. EMMET: Peoria, Ill., 19; Streator, 20; Joliet, 22; Pullman, 23; Bloomington, 24; Terre Haute, Ind., 25; Evansville, 26; Vincennes, 27; Madison, 29.
J. B. POLK: Hamilton, Can., 19; London, 20; Streator, Ill., 22; Peoria, 23; Decatur, 24, 25; Burlington, Ia., 26; DesMoines, 27; Council Bluffs, 29; St. Joe, Mo., 30, 31; Kansas City, April 1, 2, 3; Denver 5, week.
JOSEPH H. KEANE: Pittsburg, 22, week.
JOSEPH PROCTOR: Nevada, Mo., 19, 20; Parsons, Kas., 22; Emporia, 23; Junction City, 24; Saline, 25; Abilene, 26; Manhattan, 27; Topeka, 29, 30; Osage City, 31; Lawrence, April 1; Leavenworth, 2; Kansas City, 5, 6, 7.
JAMES OWEN O'CONOR: Fort Wayne, 18, 19, 20.
JANISH: Cincinnati, 15 week; Buffalo, 22, week; Pittsburg, 29, week.
KATHERINE ROGERS: Trenton, N. J., 22, week.
KATE CASTLETON: Hornellsville, N. Y., 19; Reading, Pa., 23.
KITTIE RHOADES: Staunton, Va., 15, week.
KATIE PUTNAM: Little Rock, Ark., 19, 20; Springfield, Mo., 22; Fort Scott, Kas., 23, 24; Nevada, Mo., 25; Sedalia, 26, 27; St. Louis, 29, week.
KIRALFYS' SPECTACULAR CO. Chicago, 15, six weeks.
KIRALFYS' RAT-CATCHER CO.: Pittsburg, 15, week; Cincinnati, 22, week; St. Louis, 29, week.
KINDERGARDEN CO.: Lowell, Mass., 19, 20.
LAWRENCE BARRETT: Baltimore, 15, week; Washington, 22, two weeks.
LIZZIE EVANS: Portsmouth, N. H., 18; Portland, Me., 19, 20; Salem, Mass., 22; Newburyport, 23; Amesbury, 24; Worcester, 26, 27.
LILLIAN LEWIS: St. Louis, 15, week; Jacksonville, 22; Springfield, 23, 24; Milwaukee, 25, 26, 27.

Lillie Hinton: Salamanca, N. Y., 15, week; Wellsville, 22, week; Elmira, 29, week.
Louise Sylvester: Erie, Pa. 19, 20; Warren, 22, 23; Hornellsville, N. Y., 26, 27; Auburn, April 2, 3; Syracuse, 5, 6, 7; Rochester, 8, 9, 10; Lyons, 12, 13; Ithaca, 14, 15; Scranton, Pa. 16, 17; Pittston, 19, 20.
Lotta: Savannah, Ga., 19, 20; Norfolk, Va. 23, 24; Lynchburg, 25; Richmond, 26, 27; N. Y. City, 29, two weeks.
Lewis Morrison: San Francisco, 15, week; Los Angeles, 29 week.
Lester-Williams-Yeamans Co.: Orange, N. J., 19; Yonkers, N. Y., 20; New Brunswick, N. J., 22; Newburg, N. Y., 23; Binghamton, 24; Auburn, 25; Utica, 26; Cohoes, 27; North Adams, Mass., 29; Northampton, 30; Palmer, 31; Lawrence April 1; Lowell 2; Lynn, 3
Lynwood Co.: Dunkirk, N. Y., 19; Ashtabula, O. 20; Indianapolis 22 week.
Little's World Co.: Poughkeepsie, N. Y., 20.
Louise Arnot Co.: Sunbury, Pa. 15, week; Harrisburg, 22, week.
Lilian Olcott: Chicago, 15, week; Chillicothe, O., 21.
Laura Dainty: Washington, 22 week.
Lydia Thompson: Brooklyn, 15, week; Baltimore, 29, week.
Louise Pomeroy: Jersey City, 18, 19, 20: Milton, Pa., 22, week.
Lizzie May Ulmer: Washington, 15, week.
Margaret Mather: Lowell, Mass., 19; Haverhill, 20; Lawrence, 22; Manchester, N. H. 23; Concord, 24; Nashua, 25; Fitchburg, Mass. 26; Greenfield, 27; Springfield, 29; Holyoke, 30; New Britain, Ct. 31; Hartford, April 1; Waterbury, 2; New Haven 3; Bridgeport, 5; Meriden, 6; New London 7; Newport, R. I. 8; Fall River, Mass. 9; Taunton, 10; Brockton, 12; New Bedford, 13; Pawtucket, R. I. 14.
Mary Anderson: Denver, 25, 26, 27.
Mr. and Mrs. George S. Knight: Philadelphia, 15, week; Williamsport, Pa., 21; N. Y. City, 22 week.
Modjeska: Brockton, Mass., 22; Haverhill, 23; Burlington, Vt., 24; Albany, 25, 26, 27; Utica, 29; Syracuse, 30; Rochester, 31; Buffalo, April 1, 2, 3.
Milton Nobles: Americus, Ga., 18; Columbus, 19; Birmingham, Ala., 22; Columbia, Tenn., 23; Nashville, 24 to 27; Memphis, 29, week; New Orleans, April 5, week.
Mattie Goodrich: Brooklyn, E.D. 15, week: Brooklyn, 22, week.
Minnie Maddern: New Orleans, 15, week; Jackson, Miss., 22; Vicksburg, 23, 24; Memphis, 25, 26, 27; Nashville, 29, 30, 31; Bowling Green, Ky., April 1; Frankfort, 2; Maysville, 3.
Mestayer-Vaughn We, Us & Co.: New York, 1, three weeks; Washington, 22, week; Philadelphia, 29 week.
M. B. Curtis: Davenport, Ia., 18, 19; Burlington, 20, Keokuk, 22; Milwaukee, April 5, 6, 7.
Michael Strogoff Co.: Memphis, 18, 19, 20; Augusta, Ga., 22; Macon, 23; Columbus, 24; Montgomery, Ala., 25; Mobile, 26, 27; New Orleans, 29, week.
Maude Granger Co.: Springfield, O., 23.
May Blossom Co.: New York, 15, week; Utica, 22; Buffalo, 25, 26, 27.
Mr. and Mrs. George S. Knight: Philadelphia, 15, week; N. Y. City, 22, week.
Maggie Mitchell: Keokuk, Ia., 19; Peoria, Ill., 20; Springfield, 22; Decatur, 23; Terre Haute, 24; Indianapolis, 25, 26, 27.
Mattie Vickers: Richmond, Va., 16 to 20; Butler, Pa., 25.
Miner's Silver King Co. (Mack and Bangs): Des Moines, 18, 19; Iowa City, 20; Chicago, 22, week
Maude Atkinson: Ottawa, Ill., 15, week; Galesburg, 22, week; Danville, 29, week; Terre Haute, Ind., April 5, week; Vincennes, 12, week; Evansville, 19, week.
Muggs' Landing: Buffalo, 15, week.
Murray and Murphy: Janesville Wis., 18; Lacrosse, 19; Stillwater, Minn. 20; St. Paul, 22 23 24; Minneapolis, 25, 26, 27; Waterloo, Ia, 29; Cedar Rapids, 30; Iowa City, 31; Des Moines, April 1; Ottumwa, 2; Moberly, Mo., 3.
Moore-Vivian Co.: Batavia, N. Y., 19; Towanda, Pa., 20; Livonia, 22; Dunkirk, N. Y., 23; Jamestown, 24; Bolivar, 25; Cuba, 26.
Mattie Goodrich: Brooklyn, E. D., 15, week; Brooklyn, 22, week.
Neil Burgess: Albany, 18 to 20; Providence, 22, 23, 24.
Newell-Fielding Co.: Hannibal, Mo., 15, week; Quincy, Ill. 29, week.
Nobody's Claim Co.: Louisville, 15, week; Chicago, 22, week; Buffalo, April 5, week.
Only a Farmer's Daughter Co. (Blanche Curtisse): Brunswick, Ga., 19, 20; Savannah, 22; Charleston, S. C., 23, 24; Georgetown, 25, 26; Florence, 27; Wilmington, N. C., 29; Sumter, S. C., 30; Camden, 31, April 1; Columbia, 2; Newberry, 3; Greenville, 5; Spartanburg, 6; Charlotte, N. C., 7; Greenboro, 8; Winston, 9; Danville, Va., 10
Oliver Byron: Philadelphia, 15, week; N. Y. City, 22, week.
Only a Woman's Heart Co.: Waco, Tex., 20 to 23; Tyler, 24, 25, 26; Camaville, 27; McKinney, 29; Greenville, 30; Denison, 31, April 1, 2.
Private Secretary and Professor Co. (W.H. Gillette): Albany, 22, 23, 24; Poughkeepsie, 25; Yonkers, 26; Wilmington, 23; Philadelphia, 29, week.
Pavements of Paris Co.: Marlboro, Mass., 20; N. Y. City, 22, week.
Prisoner for Life Co.: Plainfield, N. J., 15; New Brunswick, 16; Trenton, 17, 18; Wilmington, Del., 19, 20; Brooklyn, E. D., 22, week; N. Y. City, 29, week; Brooklyn, April 5, week; Boston, 12, week.
People's Theatre Co. (Henry's): East Hampton, Mass., 15, week; Leominster, 27; Gardner, 29; Fitchburg, April 5, week.
Patti-Rosa: St. Joseph, Mo., 20; Denver, April 12, week.
Peck's Bad Boy Co. No. 1. Lock Haven, 22.
Peck's Bad Boy Co.: Cincinnati, 15, week; Columbus, 22, week; Cleveland, 29, week; Indianapolis, April 5, week.
Pauline Markham: Albany, 15, week; Montreal, 22, week; Toronto, 29, week; Cleveland, April 5, week.
Rosina Vokes: Chicago, 15, week; Philadelphia, 22, week.
Rose Levere: Cleveland, 22, week.
Reilly's Comedy Co.: Chicago, 8, two weeks.
Roland Reed: Oswego, N. Y., 18; Rome, 20; Philadelphia, 22, week.
Robson and Crane: Milwaukee, 15, week; Detroit, 22, week; Cleveland, 27, week.
Rose Coghlan: Nashville, Tenn. 18, 19, 20.
Rentfrow's Pathfinders: Waterloo, Ia., 22.
Rightmire's Co.: Syracuse, N. Y. 15, week; Amsterdam, 22, week; Albany, 29, week; Zanesville, O., April 5, week.
Robert McWade: Hamilton, O., 19; Columbus, 24, 25.
Rhea: Memphis, 25, week; Nashville, 22, 23; Louisville, 24, 25, 26.
Rajah: Brooklyn, 15, week; Harlem, 22, week.
Romany Rye Co.: Paterson, N. J. 18, 19, 20; Brooklyn, E. D., 22, week; Buffalo, 29, week; Syracuse, April 5, week.
Redmund-Barry Co.: Worcester, Mass., 19, 20; Holyoke, 22; Middletown, Ct., 23; New Haven, 24, 25; Bridgeport, 26; Danbury, 27.
Rag Baby Co. (Western): Brooklyn, E. D., 15, week; Newark, 22, week; Jersey City, 29, 30, 31; Pittston, Pa., April 5.
Rag Baby Co. (Eastern-Southern): Bay City, Mich., 18; E. Saginaw, 19, 20; Syracuse, 22, 23; Rochester, 25, 26, 27.
Sol Smith Russell: Cleveland, 18, 19, 20; Cincinnati, 22, week.
Shadows of a Great City: Topeka, 19, 20; Kansas City, Mo., 22, week; Denver, 29, week.
Salsbury's Troubadours: Englewood, Ill., 20; Chicago, 22, week.
Salvini: Louisville, 19, 20; Cincinnati, 22, week; Minneapolis, 29
Stafford-Foster Co.: St. Johnsbury, Vt., 19, 20.
Stranglers of Paris: Rochester, 15, week; Reading, Pa., 22, week; Philadelphia, 29, week; N. Y. City, April 5, week.
Skating Rink Co. (Nat Goodwin): Harlem, 15, week; Philadelphia, 29, week; New York City, April 5, week.
Skipped by the Light of the Moon: Sacramento, Cal., 20, 21; San Francesco, 22, four weeks.
Skipped by the Light of the Moon (Fowler and Warmington's Co.): Oswego, N. Y., 19; Ithaca, 22.
Stuttz Co.: Houston, Tex., 15, week.
Storm-Beaten Co.: Louisville, 18, 19, 20; Cincinnati, 22, week; Minneapolis, 29.
Saints' and Sinners Co.: Brooklyn, 15, week.
Standard Dramatic Co.: Meadville, Pa., 15, week; Titusville, 22, week; Warren, 29, week; Bradford, April 5, week; Newcastle, 12, week.
Seabrooke Comedy Co.: New Britain, Ct., 18, 19, 20.
Streets of New York Co.: Montreal, 15, week; Belleville, 22, week; Hamilton, 29, week; Chicago, April 5, week.
Silver Spur Co.: Chicago, 15, week; Fort Wayne, Ind., 22, week; Indianapolis, 29, week.
Sawtelle Comedy Co.: Corning, N. Y., 15, week.
Seabrooke Dramatic Co.: Bethel, Ct., 18; Torrington, 19; Thomaston, 20; Philadelphia, 22, week.
Two Nights in Rome: Indianapolis, 15, week; Syracuse, 22, week; New Haven, 29, week.
Tin Soldier Co.: Buffalo, 15, week; Philadelphia, 22, week; Baltimore, 29, week.
Two Johns Co.: Wilkesbarre, Pa., 19; Pittston, 20; Scranton, 22; Easton, 23; Allentown, 24; Pottstown, 25; Lancaster, 27; Harrisburg, 29.
Tavernier Co.: Toledo, O. 15, week; Chatham, Ont., 22, two weeks; Hamilton, April 5, two weeks.
Three Wives Co.: Fort Plain, N. Y., 18, 19, 20.
Tourists Co.: Akron, O., 15, week.
Ullie Akerstrom: Westfield, Mass., 18, 19, 20; Walthham, 22, week; Dover, N. H., 20, week; Newburyport, Mass., April 5, week; Portsmouth, N. H., 12, week; Lynn, Mass., 19, week; Lawrence, 26, week.
W. J. Scanlan: Chicago, 15, week; Janesville, Wis., 22; Minneapolis, 23, 24; St. Paul, 25, 26, 27; Des Moines, Ia., April 2, 3.
Wallick's Bandit King Co.: Baltimore, 15, week; Wilmington, Del., 22, 23; Paterson, N. J. 24, 25; Bridgeport, Ct., 26; Norwalk, 27; Hartford, 29, 30; Holyoke, Mass., 31; Springfield, April 1, 2; Boston, 5, week.
Waite's Comedy Co.: Columbia, Pa., 15 week; Lancaster, 22 week.
Wages of Sin Co.: Augusta, Ga., 19, 20; Jacksonville, Fla. 22, 23; Savannah, Ga. 24, 25; Charleston, S. C. 26, 27.
Williams' Shaughraun: Troy, 15, week.
Waite Comedy Co.: Columbia, Pa. 15, week; Lancaster, 22, week.
Wilber Comedy Co.: South Bend, Ind., 15, week; Toledo, O., 22, week.
Wodiska Co.: Shelbyville, Ind., 22, week.
Wrinkles Co: Hartford, Ct., 15, week; Brooklyn, E. D., 22, week; Paterson, N. J., April 5.
Young Mrs. Winthrop Co.: Waltham, Mass., 18; New Bedford, 19; Fall River, 20; Newport, R. I., 22; Taunton, Mass., 23; Brockton, 24; Portland, Me., 25, 26; New London, Ct., 29.
Wetlaufer's Co., Canisteo, Pa., 18, 19, 20: Addison, 22, 23.
Yerance-Lee Co.: Troy, 15, week; Elmira, 22, week; Syracuse, 29, week; Rochester, April 5, week.
Zozo Co.: Akron, O., 19, 20; Cleveland, 22, 23, 24; Springfield, 25, 26, 27; Dayton, 29, 30, 31.

OPERA AND CONCERT COMPANIES.

Alsatian Family: Edgar, Neb., 18, 19; Carleton, 20; Belvidere, 22, 23; Fairbury, 24, 25; Hanover, 26, 27.
Bennett and Moulton's Co. A: Danville, Ill, 15, week; Lafayette, Ind., 22, week; Terre Haute, 29, week.
Bennett and Moulton's Co. B: Lawrence, Mass., 15, week; Lowell, 22, week; Haverhill, 29, week.
Belle Cole Concerts: Syracuse, 18; Auburn, 19; Seneca Falls, 20; Geneva, 22; Ithaca, 23; Elmira, 24; Hornellsville, 25; Wellesville, 26; Olean, 27; Bradford, Pa., 29; Butler, 30; Warren, 31; Jamestown, N. Y., April 1.
Brooke Opera Co.: Albany, 15, week; Utica, 22, week; Syracuse, 29, week; Brooklyn, April 5, week.
Boston Ideals: Sedalia, Mo., 22; Lawrence, Kas., 29; Leavenworth, 30.
Carleton Opera Co.: Philadelphia, 15, week; Brooklyn, 22, week.
Concerts Artistiqes: Washington, 23.
Corinne Merriemakers: Allentown, Pa., 15, week; Norristown, 22, week; Easton, 29, week.
Clara Louise Kellogg: Corsicana Tex., 19; Dallas, 20; Sherman, 22; Denison, 23; Fort Worth, 24; Waco, 25; Hearne, 26; Byron, 27; Austin, 29; San Antonio, 30; Houston, 31.
Duff's Mikado Co.: Milwaukee, 18, 19, 20.
Emma Abbott Opera Co.: Washington, 15, week; Pittsburg, 22, week; Indianapolis, 29, week.
Ford's Opera Co.: Baltimore, 15, week.
Hanoverian Family: New London, Ct., 19.
Hungarian Gypsy Band: New London, Ct., 19.
Juvenile Mikado Co.: St. Louis, 15, week; Chicago, 22, week; Cincinnati, 29, week; Louisville, April 8, 9, 10; Cleveland, 12, week; Philadelphia, 19, two weeks.
Judic: Philadelphia, 15, week; Boston, 29, week.
Kyle's Opera: Du Bois, Pa., 18, 19, 20; Ridgeway, 22, 23, 24; Sheffield, 25, 26, 27; Titusville, 29, week.
Leland Opera Co.: Shelbyville, Ind., April 1.
Lydia Thompson: Brooklyn, 15 week.
McCaull's Opera Co.: Boston, 15, two weeks; Philadelphia, 29, four weeks.
McCaull's Mikado Co.: Philadelphia, 1, three weeks.
Mapleson Opera Co.: San Francisco, 22, two weeks.
Metropolitan Opera Co. (German): Chicago, 15, two weeks.
Mahn's Opera Co: Boston, 15, two weeks.
Mendelsshon Quintette Club: Boonsville, Mo., 19; Sedalia, 20; Lexington, 22; Clinton, 23; Ft. Scott, Kas., 24; Springfield, 25; Carthage, 26; Nevada, 27.
Norman Opera Co.: Cincinnati, 15, week; Providence, 22, week.
Pyke's Mikado Co.: Quincy, Ill., 19, 20; St. Louis, 22, week.
Rinehart Opera Co.: Pottsville, Pa., 29, week.
Rive-King Concerts: Louisville, 19, 20; Cincinnati, April 2, 3.
Starr's Opera Co.: Muskegon, Mich., 15, week; Grand Rapids, 22, week.
Smith's Bell-Ringers: Little Rock, 15, week.
Stetson's Mikado Co. No. 2: N. Adams, Mass., 19; Pittsfield, 20; Springfield, 22, 23; Fitchburg, 24; Pawtucket, R. I., 25; Taunton, Mass. 26; N. Attleboro, 27.
Stetson's Mikado No. 3: Portsmouth, N. H. 22; Portland, Me., 23, 24; Lowell, Mass., 25; Lawrence, 26.
Thespian Opera Co.: Saratoga, N. Y., 18; Schenectady, 19; Amsterdam, 20; Utica, 22, week; Albany, 29, week; Brooklyn, April 5, week; Norwalk, Ct., 12.
Strakosch English Opera Co.: Elgin, Ill. 19; Rockford, 20; Milwaukee, 22, 23, 24.
Thompson Opera Co.: Portland, Ore., Feb. 22—indefinite.
Templeton's Mikado Co.: New York, 15, two weeks; Syracuse, N. Y. April 5, week; Utica, 12, week; Boston, 19, week.
Wilbur Opera Co.: Cleveland, 15, week; Buffalo, 22, week.

MINSTREL COMPANIES.

Baird's: Chattanooga, Tenn., 20; Knoxville, 21.
Barlow-Wilson: Vicksburg, Tenn. 19; Jackson, 20; New Orleans, 22, week.
California: Grafton, O., 18; Phillipi, 19; Fairmount, 20; Morgantown, 22; Greensborough, 23.
Hi Henry's: Beverly, Mass. 18; Gloucester, 19; Peabody, 20; Stoneham, 22; Woburn, 23; Ayer, 24; Hudson, 25; Marlboro, 26.
Haverly's: Albany, 19, 20; Boston, 22, week.
Haverly's Home: Indianapolis, 18; Milwaukee, 22, week.
Kersands': St. Louis, 15, week; Indianapolis, 22.
Lester and Allen's: Glens Falls, N. Y., 19; Montreal, 22, 23, 24; Ottawa, 25
McIntyre and Heath's: Cohoes, N. Y. 20; Newark, N. J. 22, week.
McNish, Johnson and Slavin's: San Francisco, 8, three weeks; Los Angeles, April 5, week.
T. P. W.: Springfield, Mass., 18; New London, Ct., 19.
Wilson and Rankin's: Vicksburg, Miss., 19; Jackson, 20; New Orleans, 22, week.
Whitmore and Clark's: Waterbury, Vt., 19; Montpelier, 20.
World's Minstrels: Washington, 15 week.

VARIETY COMPANIES.

Adamless Eden Co.: Schenectady, N. Y., 19; Hudson 20; N. Y. City, 22, week.
Australian Novelty Co.: Rochester, 15, week; Troy 22, week; Montreal, 29, week; Paterson, N. J., April 5 week; N. Y. City, 12, week.
All-Star Specialty Co.: Providence, 15, week.
Bennett's Idyls: Memphis, 15 week.
Davene's: Chicago, 8, two weeks.
Four Emeralds: Chicago, 15, three weeks.
Fanny Herring: New Orleans, 22, two weeks.
Gilday's Collars and Cuffs: Norfolk, Va., 15, week; Philadelphia, 22, week.
Gray-Stephens Co.: Buffalo, 15, week; Syracuse, 22, week.
Grizzly Adams: Brooklyn, 15 week; Brooklyn, E. D., 22 week.
Howard Athenæum Co: Philadelphia, 15, week.
Hallen and Hart: Philadelphia, 22, week.
Ida Siddons Burlesque Co.: N. Y. City, 15, week.
Jones-Montague Co.: Fishkill, N. Y., 18; Bristol, 19; Turners Falls, 23; Northampton, Mass., 24; Athol, 25; Fitchburg, 26; Clinton, 27.
Kennedy's Jolly Jowlers: Danbury, Ct., 15, week; New Britain, 22, week; Hartford, 29, week.
Kernells' Co.: N. Y. City, 15, week; Pittsburg, 22, week.
Le Clair and Russell: Pittsburg, Pa., 15, week.
Little Nugget Co.: Dodge City, Kas., 18; Larned, 19, 20; Lyons, 22; Sterling, 23; Hutchinson, 24; Newton, 25; Wichita, 26, 27.
Lillie Hall's Burlesquers: Rochester, N. Y., 15, week.
Leonzo Bros.: Baltimore, 15, week: Washington, 22, week; Norfolk, Va., 29, week.
Murphy and Mack: Des Moines, April 1.
Miaco's Humpty Dumpty: Reading, Pa. 18, 19, 20.
Paddy Ryan: Cohoes, N. Y., 22.
Rentz-Santley Co.: New York, 15, week; Boston, 29, week.
Reilly and Wood's Co.: Brooklyn, 15, week; Baltimore, 22, week; N. Y. City, 29, week; Pittsburg, April 5, week.
Sid France: Cleveland, 22, week.
Silbon Co.: Louisville, 15, week; Chicago, 29, two weeks; Grand Rapids, April 12, week; Detroit, 19, week.

MISCELLANEOUS.

Arizona Joe: Cleveland, 15, week.
Bristol's Equescurriculum: Syracuse, N. Y., 15, week; Williamsport, Pa., 22, week; Allentown, 29, week; Baltimore, April 5, six weeks.
Eli Perkins: St. Cloud, 18; Grand Forks, 29; Hillsboro, 22; Fargo, 23; Brainerd, 25.
Kellar: Philadelphia, 15—indefinite
Professor Crocker's Equines: Mansfield, O., 29, week.
Shields' Circus: Nashville, Tenn., 15, week; Jackson, 22, week; Louisville, 29, week; Evansville, Ind., April 5, week; St. Louis, 12, three weeks, Chicago, May 3, indefinite.
Tony Denier: Terre Haute, Ind., 20; Columbus, 22; Ottawa, Ill., 30.
Imperial Japanese Troupe: Quebec, 15, week.
Venetian Troubadours: Buffalo, 15, two weeks.
Zera Semon: Greenville, S. C., 22, week; Columbia, 29, week.

—The Nobles of the Mystic Shrine are arranging to pay a visit *en masse* to Tony Pastor's Theatre in April to present the compliments of the Sons of the Desert and the Pyramids to the genial manager.

National Musical Taste.

It is a question whether music has not attained a rank and importance among our pursuits that places it above the sister art of painting and very nearly on a level with poetry in its immediate effects upon our manners and happiness. In fact, it may be said to exercise a degree of direct power and authority, scarcely accessible to verse, honored even as the poet is in our day. There are fluctuating as well as fixed principles in art, and these are commonly among the characteristics of national taste, and that taste which presided over the poetry of Sappho assisted in the sculpture of the Medician Venus; gave the warm glow to the pencil of Claude de Lorraine; grouped the figures of a Michael Angelo and blended the colors which immortalized the breathing pencil of Titian; also controlled the vocal chords and magnetic touch of Palestrina, Willaert and Modio.

Italy is divided into many independent States, each of which has a separate and distinct honor to maintain. As the painters of Italy are appropriated to their different schools, so are the musicians, and a composer or performer of eminent abilities is seldom mentioned without his country, by which it is known that he is of the Roman, Venetian, Neapolitan, Lombard, Bolognese or Milanese school, each of which has some peculiar characteristic that enables one intelligent musician of Italy to discover the school of another by his works or performance.

Palestrina stands at the head of the Roman school; Adrian Willaert foremost in the Venetian, and Modio of the Neapolitan. Rome was formerly considered the post of honor for composers, the Romans being the most critical and fastidious judges of music in Italy. To Palestrina belongs the honor of reformation in church music. Towards the close of the Sixteenth century music was at so low an ebb that Pope Marcellus II. formed the idea of banishing it from the churches, when Palestrina, who had conceived juster notions of the pure character of church music, obtained permission to execute one of his own compositions before him. He accordingly performed the mass for six voices, still known as the Missa Papae Marcelli, the elevation and simple beauty of which led the Pope to abandon his design. From that time music became an essential part of the service of the Catholic Church.

It was generally conceded that a composer or performer who had any prestige in Rome had nothing to fear from the severity of critics in other parts of the country. The whole nation was vocal; every gesture and inflection of voice of the inhabitants, and even their prosody or syllables in conversation, breathed harmony and music. It seems as if the tympanum in that part of the world was more harmonical and sonorous than in the rest of Europe. The Neapolitans have a natural disposition to music, and generally possess voices more flexible and a language more harmonious than the inhabitants of many other parts of Italy. It must be conceded, however, that the rising generation of Neapolitans do not possess, in an eminent degree, either taste, delicacy or expression; yet their compositions are excellent with regard to counterpoint and inventions, and in their manner of executing them there is an energy and fire not to be met with elsewhere.

The Italians excel the people of all other nations in vocal music; yet the Germans, with few exceptions, excel the Italians in the construction and use of most musical instruments. The language of the Italians is more favorable to music than that of any other people, and the custom of performing, almost continually, the most refined compositions in their churches and theatres, produces a general rectitude of taste among all ranks of people, affording also a most perfect model of imitation to all who have a distinguishing ear and flexible voice. The effects produced by music have relation to climate, to national manners and the spirit of the age. In every nation we find songs and dances, the music of which has a particular character peculiar to that nation, and distinct from all others. The Tuescone in Tuscany, the Fandango in Spain, the Villate in France, and the Valce in Germany awake in common people a spirit, a liveliness and incitability to the dance, although the same music does not produce the same effect among others, or even among those of the same nation who understand and love real sentimental music. As a science music is imperfectly understood in England, the superstruction of whose national performances is erected upon foreign foundations. The Italians possess the entrances and passages to organic perfection in singing; but the practical application of the several powers and graces to the purposes of expression are as widely different in the English as the feelings, the habit and manners of Italy differ from those of England; consequently the product of imitation is a "mixed style." We find devotees to English and devotees to Italian notions of musical expression. The lovers of Italian delicacy, sweetness, lubricity and voluptuousness are abused without measure by the admirers of the expressive elocution, energy and strength which appertain to the great masters of English music, while the latter class as unrelentingly stigmatize the stern pertinacity of their opponents. In the Italian, apart from those grand distinctions applicable to the passions, we meet with modes of expression purely national, the proper feeling of which is only to be acquired by long and familiar acquaintance with the manners of the people.

The German music unites in itself an energy, and at the same time a hardiness, not pleasing to the Italians; and *vice versa*, the Italian music has a softness not alluring to the Germans, for, being of a more vigorous temperament, they desire to be rescued from the lethargy in which a cold climate immerses them. When the German talks of symphonies, he means Beethoven; the two names are for him one and indivisible—his joy, his pride. As Italy has its Naples, France its Revolution, England its navigation, so Germany has its Beethoven symphonies, which are the sympathetic, breathing expression of a man whose soul was fired with music, and who, while giving no new conceptions in regard to the divine art, said "Music should strike fire from a man's soul; mere sentiment will only do for women." Had he donated to the world of music naught but his sonatas, these alone would secure for him the impress of immortality.

The German language is among those that are the least favorable to music, and comparatively little vocal music is performed among them, except in Italian words, even in their operas. It was therefore natural that instrumental music should become the general object. As in the ordinary walks of life, so also in the artistic—every school and country has its own characteristic distinctions. Vienna is most remarkable for fire and invention, Milan for taste, style and brilliant execution; Berlin for counterpoint, Naples for energy, and so on *ad infinitum*.

But without comparing the relative merits of towns and States, it may be said of Germany, in general, that the musical virtue of its natives are patience and pedantry. The Italians are apt to be too negligent, and the Germans too elaborate. In other words, while music to the Italians is play, to the Germans it is work. The Italians are the only people who can trifle with grace, while the Germans possess the happy faculty of making labor pleasing.

What Rome was to art in the past, Milan is in the present. It is the Mecca of all lovers of music, who go to it as lesser lights approach the sun; not to add to its lustre, but to reflect its brilliancy.

With this season has been inaugurated in our midst a scheme looking forward to the establishing of a National Conservatory of large proportions and ambitious designs. It is intended to be thoroughly national in its character, and as the Americans are not deficient in art manifestations, it will probably rival any other similar school in the world. No nation is more gifted in executive ability, either in voice or general musical talent, than ours.

We are inventive, imaginative, sensitive, ambitious, and persevering—all requisites to success, and with the "well done" of our own countrymen, and the jealous regards of the Italian, German and French schools that annually reap rich harvests from American talent, we are destined to make a name for ourselves that the rest of the world will quickly recognize. The Queen of the queens of song, Adelina Patti, to whom the world pays homage, is a representative exhibit of America's capabilities, while Kellogg, Nevada, Abbott, Valeria, Hauk and others, male and female, make up a score of which any nation might well be proud.

Although the American Opera recently inaugurated has no connection with the American School of Opera of the present time, further than mutual friendship and a desire to foster native talent, yet it will be the medium in the near future for discovering to the world the musical development of which that School is capable. Then, instead of paying foreign prime donne $100,000 a season to sing only when in the humor, we may enjoy the luxury of listening to native artists in a language which we understand, and feel assured that America will reap the reward of the outlay.

NORWALK, Ohio, March 19, 1886.

Mr. Len. Wheaton, an amateur of more than ordinary talent, of this city, we are informed, is about to adopt the stage for a profession. Having seen Mr. Wheaton in a number of roles I can truthfully predict for him a bright future and cordially recommend him to managers.
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TELEGRAPHIC NEWS.

Lillian Lewis and Her Manager.

[SPECIAL TO THE MIRROR.]

CINCINNATI, March 17.—The participants in the Sunday theatrical performances at Heuck's, Havlin's, the People's and Harris' were not molested by the Law and Order League, though the officials of the latter threaten to arrest the offending managers during the week.

Manager L. Perlman, of the Lillian Lewis combination, has withdrawn from the company, the relations between the star and himself having been of a very unpleasant nature for the past week or more, and culminating in the rupture between himself and two of the male members of the company at the Grand Hotel Sunday. The troupe is reported in rather embarrassed circumstances financially, and it is stated that Manager Mitchell, of the People's Theatre, St. Louis, where the company is booked for current week, was obliged to telegraph $100 to defray railroad fares.

The attractions opening Sunday for the week were all liberally patronized, Dan Sully, at Heuck's, especially, having a packed house.

St. Patrick at the Hub.

[SPECIAL TO THE MIRROR.]

BOSTON, March 16.—The Boston Theatre was literally packed last night at H. A. McGlenen's benefit, The Black Hussar being the attraction.

Light opera also at the Bijou. Large house to see Princess Toto, with Tellula Evans in the title role. She made a very pleasing impression.

The Boston Museum company appeared in Diplomacy.

The Kerry Gow at the Globe, The Ivy Leaf at the Park, The Colleen Bawn at the Windsor. What are we coming to? Three Irish plays running at once.

The Mikado at the Hollis Street, The White Slave at the Howard, and variety at the Dime Museum.

Big Openings.

[SPECIAL TO THE MIRROR.]

CLEVELAND, March 17.—The Wilbur Opera company, at the Cleveland, opened its week to standing-room only. The Mikado was sung, and was received with enthusiasm. Susie Kirwin, the Yum-Yum, received many floral tributes. Large advance sale.

Bunch of Keys opened at the Academy to crowded house. Kindly received. Euclid closed till Thursday.

Miscellaneous.

[SPECIAL TO THE MIRROR.]

DETROIT, March 17.—Called Back, at the Detroit, drew a light house, possibly on account of the rain. The cast is an excellent one. Breadwinner, at Whitney's, opened to fair business, but the play hardly catches on. The jolly face of Charley White is very much missed from our midst, but we know he is in good hands in New York.

ROCHESTER, March 17.—The Australian Novelty company opened at the Academy yesterday afternoon to a large house. Standing-room is in demand for evening performances. At the Grand The Stranglers of Paris is doing an excellent business at low prices. The company is fairly good.

BUFFALO, March 16.—A Tin Soldier opened the week at the Academy before a large house. Muggs' Landing, at the Court Street Theatre, drew more people than the house could seat, the "S. R. O." sign coming out before eight o'clock. Without a Home afforded shelter for a large audience at the Museum, and to fill out a good week's opening the Adelphi chairs were well filled.

ALLENTOWN, Pa., March 16.—The Corinne Merriemakers opened a week's engagement last night at Music Hall. The Mikado was presented in good style. The house was filled and the house was most demonstrative in its applause. Little Corinne is a great favorite here and had an ovation. Company excellent.

PROVIDENCE, March 16.—A fair-sized audience greeted Madame Modjeska Monday night at Low's to see her as Rosalind. Advanced prices. The Dalys at the Providence drew a good house.

PITTSBURG, Pa., March 17.—James O'Neill, at Library Hall, opened the week with Monte Cristo to a large house. Kiralfys' Rat Catcher, at the Opera House, drew standing room only. Helene Adell, at Harris', and Le Claire and Russell, at the Academy, had good openings. P. J. Buck left for Danville, Ill., 15th, where he joins Bennett and Moulton's Opera company. Manager Parke denies that he is dickering for the lease of the Opera House.

In the Courts.

The right to the production of the opera, Queen of Sheba, is being protected by Leo Goldmark and Heinrich Conried, who, upon the application of their counsel, ex Judge Dittenhoefer, several days ago, procured from Judge Dohohue, of the Supreme Court, an injunction restraining Adolph Neuendorff, Herman Grau and Richard Adler from producing the opera anywhere in the United States without their consent. The defendants threatened to produce the opera in Chicago and afterward in other cities, without authority, and Messrs. Goldmark and Conried charged that they have acted in fraud of their rights and of the rights of the composers, as they claimed to have a literal or simulated adaptation of the opera.

Mr. Goldmark asserted that negotiations were had with Herman Grau to produce the opera on the road upon the payment of certain royalties, and the contract was to have been drawn up; but the negotiations fell through. When the injunction was served upon Messrs. Neuendorff, Grau and Adler, they consented to obtain a license from the plaintiffs for the production of the opera. Thereupon the injunction was dissolved.

Messrs. Goldmark and Conried, who have the sole rights to the operas Nanon and The Beggar Student in this country, have secured an injunction restraining Matt Grau from producing these works without their consent. Mr. Goldmark charges that, during the past two years, Mr. Grau, without the knowledge or consent of himself or Mr. Conried, and without having paid any compensation for the right to produce the opera, has been representing Nanon in the United States and Canada. Mr. Grau has also been producing The Beggar Student without the permission of the plaintiffs, and they believe that Grau surreptitiously obtained possession of the manuscript. Messrs. Goldmark and Conried want Mr. Grau to render an accounting showing where he has presented these operas and what his receipts have been, and that he be required to pay them damages for the production of the operas. They also want a receiver appointed.

On March 20, 1884, E. E. Rice purchased from Henry C. Jarrett a one-third interest in the play, scenery and appointments of Fun on the Bristol, for which he paid the sum of $3 000 The play was successfully produced at various theatres in London, England, by Mr. Jarrett, but he failed to render any account to Manager Rice, and the latter never received his share of the profits. He is now suing Mr. Jarrett in the Superior Court for an accounting, and recently obtained an order for the examination of Mr. Jarrett before trial in order that he might obtain sufficient facts to enable him to frame his complaint, urging that it was not only necessary to examine Mr. Jarrett, but also his books and papers. Judge O'Gorman has vacated the order for Mr. Jarrett's examination upon the ground that Manager Rice has facts enough upon which to frame his complaint.

Dion Boucicault has obtained an injunction restraining Harry M. Williams from producing or interfering with his plays, The Colleen Bawn and The Shaughraun, and from advertising that he has a right to produce them; also, enjoining Henry E. Walton from advertising that he is the representative of or acts in any capacity for him (Boucicault), and from interfering with any of his plays. Mr. Boucicault says that in January last Mr. Williams applied to him for the sole right to produce The Colleen Bawn and The Shaughraun in dime museums upon the payment of $60 a week royalties. Mr. Boucicault drew up a contract, but it was never signed. Notwithstanding this Williams has assumed to enter into contracts with managers of theatres in this city, Brooklyn and Philadelphia, and has actually produced the plays in some of the theatres, and threatened to produce them without limitation or restriction throughout the United States. Has never paid Mr. Boucicault any compensation. Mr. Boucicault says that Williams has even advertised that he has the sole right to produce these plays in the United States for three years. With regard to Mr. Walton, Mr. Boucicault says he has never been granted any right to produce any of his dramas or to license others. Nevertheless Mr. Walton has advertised that all applications for performances of Mr. Boucicault's plays must be made to him as sole representative of Dion Boucicault. Some time ago Mr. Walton applied to Mr. Boucicault for the privilege of producing The Colleen Bawn and other plays. He wanted to know what the terms would be, and Mr. Boucicault told him one half clear of whatever share he (Walton) might get. Walton produced Arrah-na-Pogue in Philadelphia without authority. Mr. Boucicault brands Walton's card in a dramatic paper, representing himself to be the playwright's representative, as untrue and misleading.

Judge Lawrence, in Supreme Court, Chambers, has granted an order giving the American School of Opera leave to change its name to the National Conservatory of Music of America, because the latter title will more fully express the aims and purposes of the company.

Mr. Moss' Emphasis.

Theodore Moss indignantly denies that the story, attributed to him by a society paper, to the effect that since its opening Wallack's Theatre had only had one paying week.

"Why, last season was one of the best we have ever had," he said to a MIRROR reporter, "and I assure you that this season will be even better. It has been a very successful and paying season, and the house has been a great success. As for the Star, I think it is one of the best paying theatres in the city, and the best, by long odds, for the style of entertainment given. There is only one week open up to June 1, and twenty-five to thirty weeks of next season are already filled. Why, I'm willing to bet now that Dion Boucicault will easily average $8,000 a week for the next three weeks."

Professional Doings.

—Leonard Grover, Jr., has been engaged for a short season to succeed W. H. Gillette in The Private Secretary, a part in which Mr. Grover has met with success.

—On Monday last the remains of John McCullough and those of his youngest son were placed in the receiving vault of the Mount Moriah Cemetery, Philadelphia.

—The little tube called Pulchra Americana No. 2 cures hoarseness in a few hours, and it is recommended to singers and actors who are troubled with vocal weakness.

—Henry E. Dixey is making a strong effort to protect his rights in the song, "It's English, You Know," and is proceeding in the courts against H. S Hewitt, the author thereof.

—Lisette Le Baron essayed the part of Juliana Bloges in The Wages of Sin for the first time at Vicksburg, Miss., a week ago last Monday night, and is still playing it with great success.

—Kate Byrnes, who was specially engaged to go to Boston with the Margaret Mather company, has returned to the city and joined Adelaide Moore's company, playing small parts.

—Lester, Williams and Yeamans' Parlor Match company will close a fairly successful season at Cohoes March 27 Jennie Yeamans will return to the city and be open for Spring and Summer engagements. Owing to the fact that the title Hilarity is claimed, it has been decided to rechristen the name of the play which is now being written for her.

—Mlle. Florenza d'Arona, who has been for some time in retirement, will shortly give a series of concerts in New York and its vicinity. Mlle. d'Arona's voice, a full, round and rich mezzo-soprano, has been cultivated in the best European schools. The lady is young, handsome, and gifted in the dramatic quality, having achieved fame as the prima donna of the late Fabbri Opera company.

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Professional Doings.

—The original contract between Tony Hart and the Comedy Theatre was for six weeks. On account of the success of the Toy Pistol, however, the season has been extended two weeks, or up to the 1st of April.

—Lillian Lewis, Joseph J. Dowling and Sadie Hasson, with several members of their respective companies, were fined $10 and costs each in the Cincinnati Police Court, March 12, for participating in Sunday theatricals.

—Sam B. Villa writes that he is doing a fine business and that everything looks encouraging. The company played all last week for the benefit of a fire company at Ilion, N. Y. The fire laddies presented little Veo Villa with a diamond bracelet.

—Managers Fennessy, Havlin and Harris, of Cincinnati, have withdrawn their advertising patronage from the *Evening Post* (a one-cent daily), of that city, in consequence of the persistent abuse of Sunday theatricals received at the hands of that journal.

—Next Sunday evening's concert at the Casino will be Mme. Judic's farewell appearance. Rudolph Aronson will for the first time conduct his orchestra in person, and the French artiste will be supported by MM. Minatt and Dupuis and Mlle. Raymonde.

—The last issue of the *Keynote* contains the first of a series of articles on scene-painting for amateurs, by Sydney Chidley, which, although ostensibly written for amateurs, promises to be an exhaustive treatise on the subject of scenic art. It is illustrated with original sketches and designs from the author's pencil.

—Nat Goodwin, who had been indicted by the Hamilton County Grand Jury, at Cincinnati, for Sunday theatrical performance in that city several months ago, pleaded guilty before Judge Huston last week and was fined $10 and costs, in all $20 12. The comedian's plea was sent by mail.

—Charles C. McCarty will open his season in One of the Bravest on next Monday evening at Danbury, Ct. On Tuesday at Ansonia, Ct., a banquet will be tendered the star by firemen. Among the people lately engaged for the company are Smith and Waldron, Walter Eytinge and Josephine Bailey.

—Mae F. Mace, a member of the Stafford-Foster company, died at the residence of her parents in Brooklyn, of consumption of the throat, on Thursday last. She was a graduate of the Lyceum School, and she gave promise of achieving a good position. The remains were cremated at Fresh Pond on Sunday.

—Charles Frohman is organizing a company for the production of Engaged. Joseph Haworth has been specially engaged, and the cast will include Charles Walcot, Mrs. Charles Walcot, Louise Dillon, Roland Buckstone, Sam Sothern and Mrs. Hill. J. J. Rosenthal has been engaged as advance. The opening will take place at Chicago, March 28.

—Or last Saturday Theodore Moss signed a contract with Henry E. Abbey by which Sarah Bernhardt will appear at the Star Theatre next February for a season of two or three weeks. The French tragedienne will soon start for South America to begin her tour, and from that country goes to Mexico, the West Indies, California and thence East, ending her engagement in this city.

—Lillian Spencer has completed her company and will begin her tour on Monday week. The season, as at present arranged, is to continue until July. Miss Spencer's tour will be under the direction of Robert Filkins, and the principal play will be Anselma. Having an unusually good supporting company, the talented young artiste goes out with every prospect of success. Nat Childs will be Mr. Filkins' lieutenant in the business management.

—Owing to the success of The Leather Patch at the Park Theatre, Manager Mart Hanley has been compelled to cancel the Chicago engagement of the company, which was to have begun on May 1. This will give the play three weeks longer to run in this city. Mr. Hanley has also informed all managers in New England cities holding dates for Mr. Harrigan that he cannot come. The Boston engagement, however, will be filled.

—San Francisco Lodge, B. P. O. E., No. 6 has sent to Brooklyn Lodge, No. 22, a pair of large elk antlers, which measure four feet from tip to tip and stand four feet high. Brother Robert J. Preston's name accompanies the gift, as representative of the Golden Gate lodge. Brothers Walter L. Sinn, Harry Kennedy, James H. Smith and Percy Williams, of the Brooklyn Elks, have been appointed a committee to send appropriate expressions of thanks to the San Francisco lodge.

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Illustrated News: A capable and intelligent actress refined in style.

Telegraph: Has experience, taste, tact and intelligence, with nervous force and artistic sensibility. *Apparently she has been accustomed to rough audiences.* ["Rough" that on Boston and New York, where Mrs. Chanfrau received her artistic education.]

News: Of pleasing appearance and a fair share of power which she makes good use of.

Chronicle: Speaks English with perfect clearness. [Marvelous.]

Standard: Has sufficient dramatic power to win the admiration of all lovers of emotional acting.

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Sporting Life: A refined, graceful and talented actress.

Society (Organ of Fashion): She rose to true dramatic power in the malediction scene, and evoked a burst of applause.

News of the World: Possesses refinement of style, emotional power and an excellent presence.

The People: Created a very favorable impression.

Sunday Times: Played with considerable power and natural feeling.

Sportsman: Greeted with storms of applause, which were renewed at the end of the act, and only subsided when the fair Americaine bowed her acknowledgments. She acts with grace, power and an absence of anything approaching exaggeration.

Clerkenwell Chronicle: At the close of the third act the house fairly rose at her. The drama is by far the best we have yet seen.

Referee: In the curse scene Mrs. Chanfrau came out quite strong.

But the play is *not* "the thing," says several critics who have plays of their own to sell. It "exhibits all the defects of *American* playwrights," in "a coarse and clumsy melodrama," and (now this *is* criticism) is "*epigramatically ominous; is irredeemable futility!*" (This last bit of bewildering nonsense written by an American—of course.) For all that, however, it has "caught on."

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The esteem in which Corinne and the jolly Merriemakers are held in this city was eloquently illustrated at the Academy of Music last night. It was the largest house that the company has ever played to in this city. Every seat was occupied, while hundreds of eager auditors made even standing-room limited, while several hundred others were turned away.

If applause, loud and long-continued, may be taken as a criterion, then few better pleased audiences have ever assembled at the Academy of Music. The manifestations of approval often approached an ovation.

In Capers Corinne is given full scope to display the vivacity and naivete with which nature has gifted her. A child in years, she performs the work allotted to her with much vigor and spirit, and introduced during the evening some charming dancing, which called forth applause from the lower house and made the hungry "gods" of the gallery howl in delighted approval. Several pretty airs she sang during the evening, in which the rest of the company joined as a chorus, were rapturously applauded.

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Mr. Ezra F. Kendall, who is as much as anybody responsible for the fortune that now rattles in Mestayer's pockets, has put together a mass of gags and funny situations and the other ingredients that go to make up the play of the period, and called A Pair of Kids. From the time he first steps upon the stage until he leaves it, from the first scene to the last, the large audience that witnessed his clever satire at the Park Theatre last night were convulsed with laughter. A piece of fly paper furnishes the medium for the creation of much hilarity, and in the last act, where the satire really develops in the display of murderer worship in the shape of letters from high-toned ladies, the sale to visitors by the murderer of his photographs and the sending of bouquets and nicely boxed dainties, and the freedom of the jail granted to the murderer, the work of the author and the persons in the cast is really very clever. As Jiles Button Mr. Kendall is irresistibly funny, and he is ably seconded by A. H. Woodhull as Doc de Funney. The Olympia Quartette furnish the principal part of the vocal music, their work as the Independent Cadets being especially commendable.—*Brooklyn Times.*

A PAIR OF KIDS AT THE PARK THEATRE.

Ezra Kendall furnished a fair audience at the Park Theatre last evening with a modern Solon Shingle, and individually made more fun than any other two men ever seen in a farce-comedy could do. His first word set the spectators in a roar, and it may be said to have never stopped till the final curtain went down. But the star is a host in himself. Even his remarkably funny performance in We, Us & Co. is put into the shade by the roaring, side-aching merriment he creates in this piece.—*Brooklyn Union.*

The play at the Park Theatre this week is intensely amusing, as was evident from the constant laughter which pervaded the house last evening; and the audience, therefore, forgot to criticise, and gave itself up to the fulfillment of the object of the piece. It consists of extravagant situations and dialogue, well flavored with puns and witticisms, and interspersed with some excellent dancing and singing. The vocal music running through it is a most acceptable feature, and this is specially true of the performances of the Independent Cadets, who are introduced in the last scene. Judging from the way in which last night's performance was received, the piece is sure to have a successful run; for it is clean as well as very funny, and everybody recognizes the appropriateness of the Mikado's song as rendered by Kendall in the prison scene, which tells how "each prisoner pent, is a source of innocent merriment."—*Brooklyn Standard.*

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